

Grove Park Inn
Arts & Crafts Conference
February 22-24, 1991



American Art Pottery ■ Mission Oak ■ Metal

Now Accepting Consignments For Our
Beautiful May 12th Auction

Art Pottery

Teco, George Ohr, Grueby
Rookwood, Fulper, Pewabic
Robineau, Newcomb
Van Briggie, Walwrath, etc.

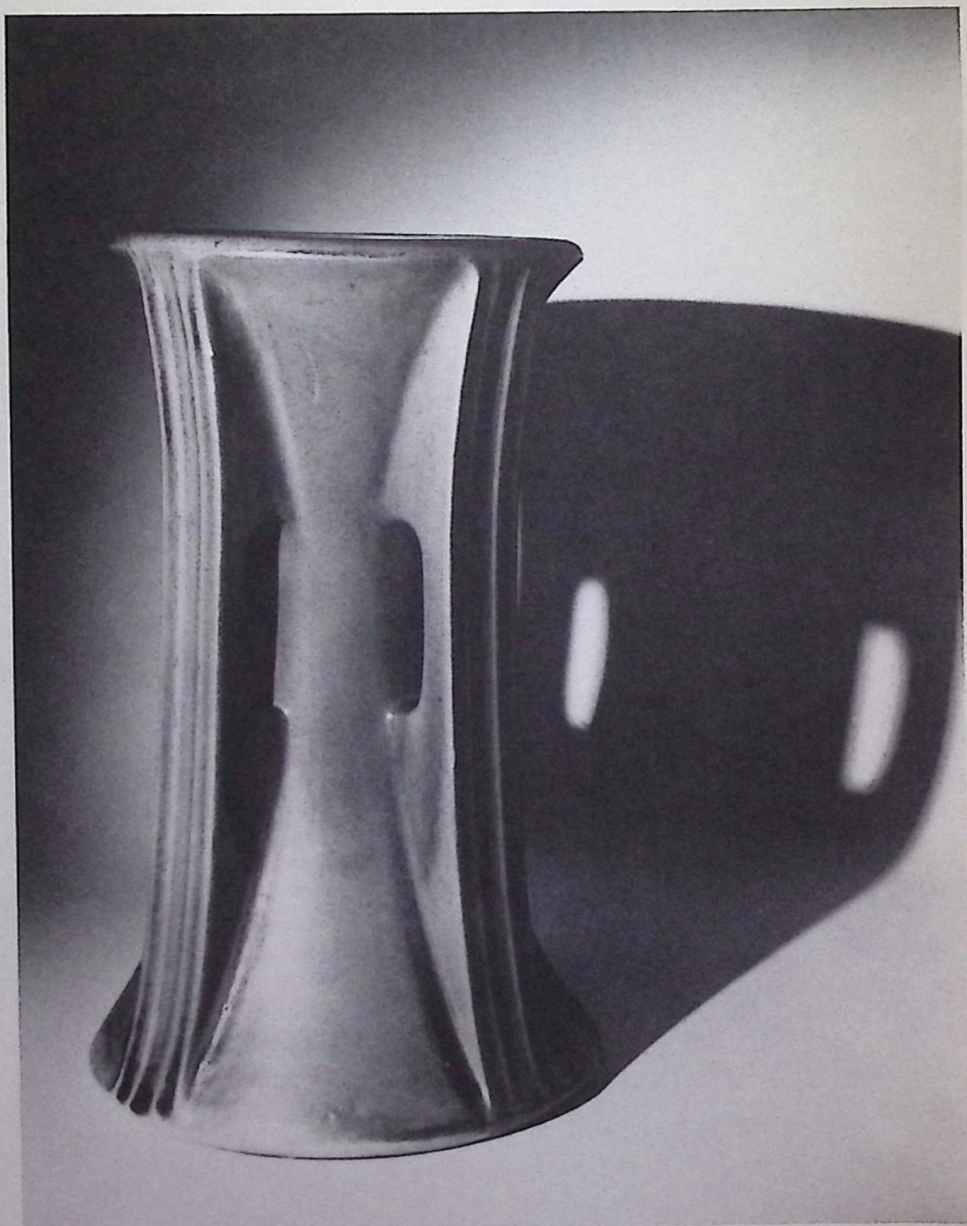
Furniture

Gustav Stickley, Roycroft
L.&J.G. Stickley, Rohlf's
Limbert, Greene & Greene
Frank Lloyd Wright, etc.

Metalware

Dirk Van Erp, Robert Jarvie
Kalo Shops, Roycroft
Shreve, Karl Kipp, Stone
Tiffany Studios, etc.

We are again assembling period decorative objects and furnishings for our upcoming May 12 auction at the Puck Building in Manhattan. Our consignment terms remain the best available and include free color photography, promotion costs and buy-in charges.



Important 18" Teco floor vase to be in our May 12 auction (est. \$14,000 - \$18,000)

For a free auction appraisal or additional information, please contact us at your earliest convenience. All transactions are kept strictly confidential.

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Furniture & Accessories

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L. & J.G. Stickley

Charles Limbert

The Roycrofters

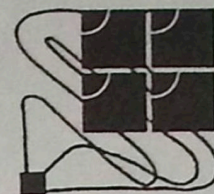
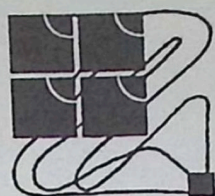
Old Hickory

Metalware

Rare ca. 1902 Gustav Stickley four
drawer dresser, model #616, and
hanging mirror with iron candle
holders, model #633



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Fourth Annual

Grove Park Inn

Arts & Crafts Conference Catalog

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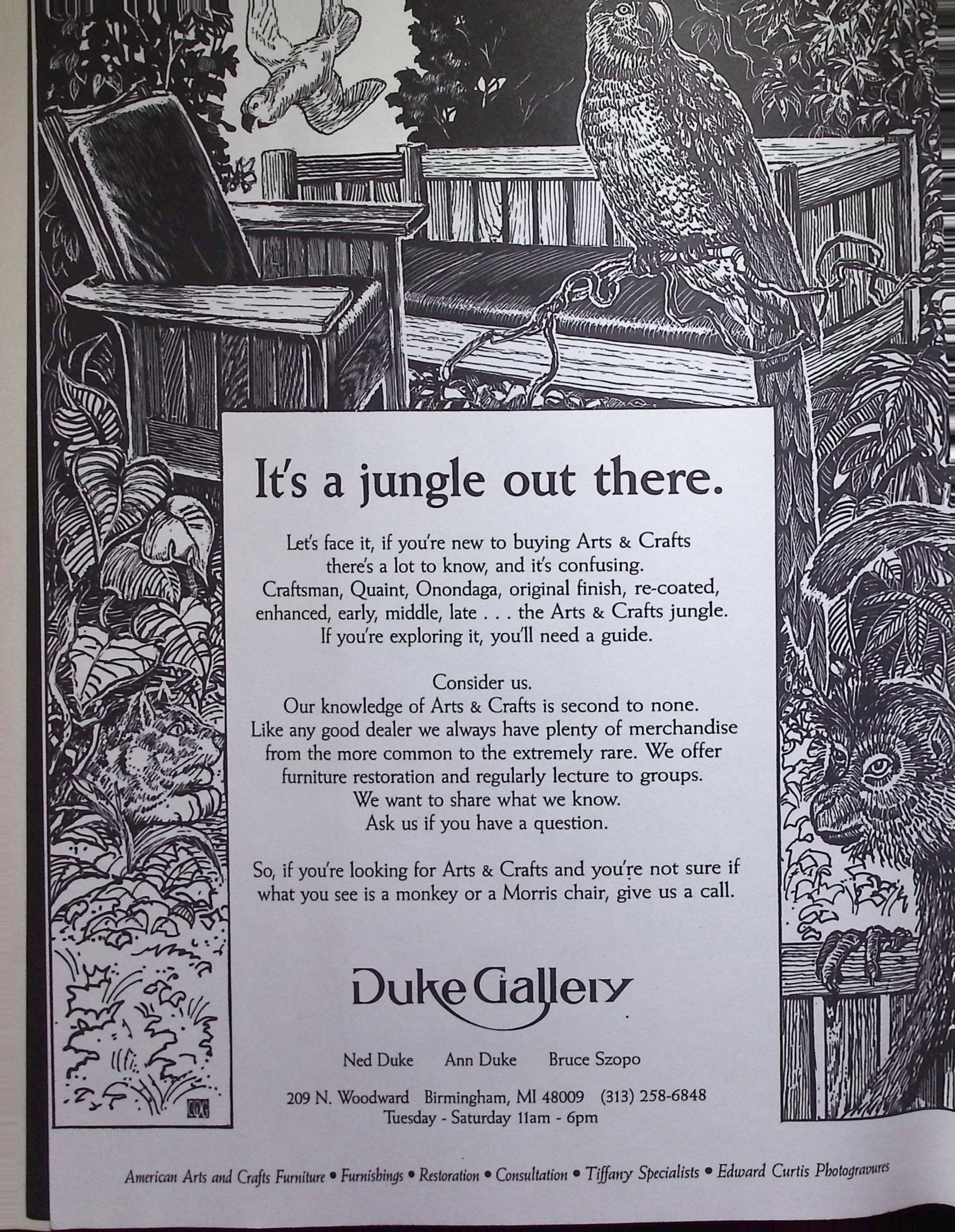
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Front Cover: John Oscar Mills, construction superintendent, on the west side of the Inn. On March 24, 1913 he wrote his family "I had to come back to the hotel tonight. They are pouring the concrete roof on and are working sometimes all night. I came down off the roof and taken these few minutes to write You all; the wind is blowing up on the roof like fury. I can see all over Asheville, but Good Lord how one peep of Dear Old Atlanta would stir the latent blood in my veins."

Back Cover: A young woodworker at Biltmore Industries, an Arts & Crafts experiment begun in Asheville in 1901 and moved to the Grove Park Inn in 1917, shown here assembling an oak table (see article on page 48).



It's a jungle out there.

Let's face it, if you're new to buying Arts & Crafts
there's a lot to know, and it's confusing.
Craftsman, Quaint, Onondaga, original finish, re-coated,
enhanced, early, middle, late . . . the Arts & Crafts jungle.
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furniture restoration and regularly lecture to groups.

We want to share what we know.

Ask us if you have a question.

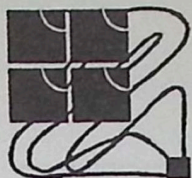
So, if you're looking for Arts & Crafts and you're not sure if
what you see is a monkey or a Morris chair, give us a call.

Duke Gallery

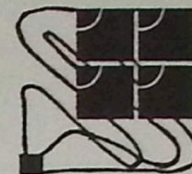
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Conference Agenda



Friday, February 22

1:00-4:00pm Architecture of Asheville Tour* (Sammons Entrance) *See p. 14 for details.*

1:00-4:00pm Biltmore Estate Tour* (Sammons Entrance) *See p. 14 for details.*

3:00-4:00pm Metalsmithing Demonstration by Michael Adams (Bryan Room).

3:00-4:00pm Textiles Demonstration by Dianne Ayres (Fitzgerald Room).

3:00-4:00pm Furniture Restoration Demonstration by Bruce Szopo (Wolfe).

3:00-6:00pm The Appraisal Table (Sammons Wing Hallway) *See p. 13 for details.*

4:30-5:30pm Small Group Discussions (8th Floor Meeting Rooms, Vanderbilt Wing) *See p. 7 for details.*

5:00-9:30pm Seafood Buffet* (Blue Ridge Dining Room).

7:00-8:00pm Social Hour (After Dinner Coffee in Magnolia Lounge).

8:00-9:00pm Seminar: "Architecture of the Arts & Crafts Movement" by Wilbert R. Hasbrouck (Heritage Ballroom).

9:00-10:00pm Seminar: "George Ohr: The Mad Potter of Biloxi" by Dr. Eugene Hecht (Heritage Ballroom).

*** Not included in Weekend Package.**

Lost? See page 80.

Hungry? See page 74.

Saturday, February 23

7:00-9:30am Continental Breakfast (Blue Ridge Dining Room and Magnolia Lounge).

9:00-10:00am Seminar: "Gustav Stickley and the Craftsman Farms Experiment" by Robert P. Guter (Heritage Ballroom).

10:00-11:00am Seminar: "The Best of the Rest: Stickley Brothers and Lifetime Furniture" by Christian G. Carron (Heritage Ballroom).

12:00-2:00pm Participant Preview: Antiques and Modern Craftsmen Shows (Grand Ballroom).

2:00-6:00pm Shows open to the public.

1:30-4:30pm Architecture of Asheville Tour* (Sammons Entrance) *Repeat.*

1:30-4:30pm Biltmore Estate Tour* (Sammons Entrance) *Repeat.*

3:00-4:00pm Metalsmithing Demonstration by M. Adams (Bryan) *Repeat.*

3:00-4:00pm Textiles Demonstration by Dianne Ayres (Fitzgerald) *Repeat.*

3:00-4:00pm Furniture Restoration Demon. by B. Szopo (Wolfe) *Repeat.*

3:00-6:00pm The Appraisal Table (Sammons Hallway) *See p.13 for details.*

4:30-5:30pm Small Group Discussions (8th Fl. Vanderbilt) *See p.7 for details.*

5:00-9:30pm The Blue Ridge Buffet* (Blue Ridge Dining Room).

7:00-8:00pm Social Hour (After Dinner Coffee in Magnolia Lounge).

8:00-9:00pm Panel Discussion "Building an Arts & Crafts Collection" (Heritage Ballroom).

Sunday, February 24

7:00-9:30am Continental Breakfast (Blue Ridge Dining Room and Magnolia Lounge).

9:00-10:00am Seminar: "Textiles of the Arts & Crafts Movement" by Gillian Moss (Heritage Ballroom).

10:00-11:00am Seminar: "Creating an Arts & Crafts Interior" by Bruce Johnson (Heritage Ballroom).

10:00am-5:00pm Modern Craftsmen Show (Grand Ballroom).

11:00am-5:00pm Arts & Crafts Antiques Show (Grand Ballroom).

1:00-4:00pm Architecture of Asheville Tour* (Sammons Entrance) *Repeat.*

1:00-4:00pm Biltmore Estate Tour* (Sammons Entrance) *Repeat.*

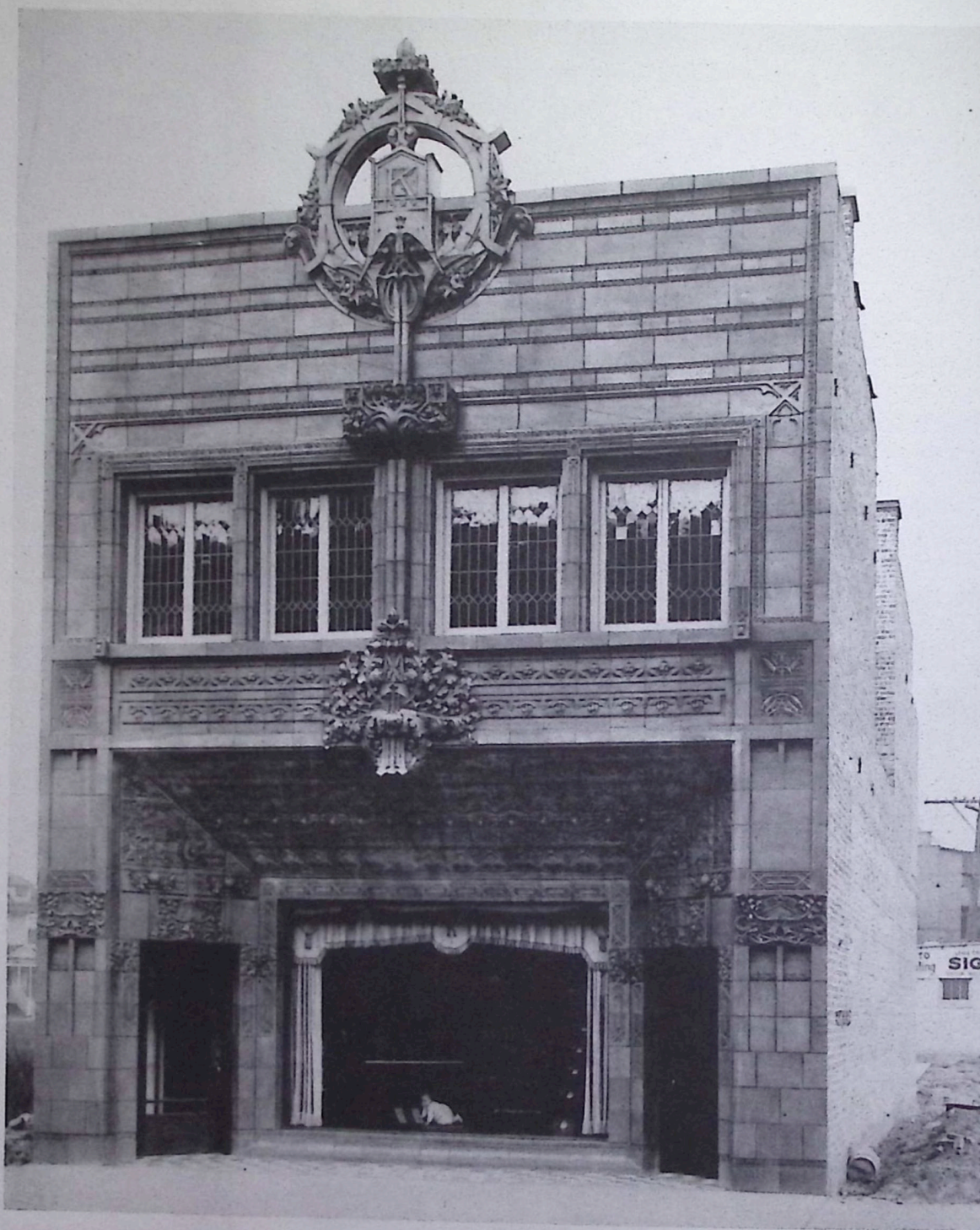
Don't Forget...

That all events will start on time;
To wear your name badge for entry to all events;
To protect your catalog (replacements are six dollars);
That check-out is from 7:00am until 2:00pm on Sunday;
To get on your bus 15 minutes before the departure time.

Did You...

- ___ Check your name on the bus sign-up sheets?
- ___ Allow one hour for travel to and check-in at the airport?
- ___ Get a sales receipt for any item you purchased at the show?
- ___ Order transcripts of the seminars you enjoyed or missed?
- ___ Reserve your room for 1992?

KELMSCOTT GALLERY



The Krause Music Store as it appeared in 1922.

The Kelmscott Gallery is pleased to announce its new location at 4611 North Lincoln Avenue in Chicago, 60605. Designed in 1922, the green terra cotta facade was the last commission of Louis H. Sullivan. Originally known as the Krause Music Store, it is the only intact surviving building by this great architect in the city of Chicago.

The Gallery will continue to focus on Frank Lloyd Wright and the Chicago School. For information, please contact Scott Elliott or Gerald Santora at (312) 784-2559.

Small Group Discussions

Among the most valuable resources available to every Arts & Crafts collector at this conference are the other collectors in attendance. Meeting the people who share your specific interest can be a problem, but this year the Arts & Crafts Conference will feature two sessions of small group discussions intended to give collectors the opportunity to meet one another and to discuss the problems, questions and conclusions which you have recently encountered.

Each group will have one person assigned to open the discussion, but the session is intended to remain informal and free to move in whatever direction the group feels it should travel. Participants are urged to bring to the session actual objects or photographs to share with other collectors.

One hour certainly is not enough time to completely discuss any of the topics on our agenda, but it is hoped that you will conclude your session by arranging to meet later this weekend in one of the public areas to continue your discussion.

In a similar vein, we only had room for the ten most popular topics listed on last year's questionnaire. Collectors who wish to organize additional small group discussions are urged to post the time and place of the gathering on the bulletin board near the Arts & Crafts registration desk. Suggestions for next year's topics will be welcomed on the annual questionnaire.

The meeting rooms listed after each of the following topics are all located on the 8th floor of the Vanderbilt Wing (please see map on page 80).

Friday 4:30-5:30pm

Arts & Crafts Jewelry - Eisenhower

English Arts & Crafts - Hoover

Roycroft and Other Arts & Crafts

Books - Roosevelt

Fulper Collectors - Taft

Arts & Crafts Research Methods and
Materials - Wilson

Saturday 4:30-5:30pm

Restoring a Bungalow - Eisenhower

Philosophy of the Arts & Crafts

Movement - Hoover

Roycroft Metalware - Roosevelt

Identifying Art Pottery - Taft

Lesser Known Furniture - Wilson

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LIMBERT'S Arts & Crafts Furniture

This new 208 page revision of our original book has the rare 1905 Limbert Catalogue featuring inlay work and the earliest designs. Also included is the 1911 Supplement to Catalogue 14 with seven unpublished lamps and a portion of another Limbert catalogue showing some interesting pieces of furniture. This new edition gives the most comprehensive record of Limbert's production and helps us understand the significance of his contributions to the American Arts and Crafts Movement in the early years of the twentieth century.

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The Man Who Built, Loved, and Lost The Grove Park Inn

by Bruce E. Johnson

While the name of Edwin Wiley Grove is destined to be remembered so long as the Grove Park Inn stands on Sunset Mountain, the man who designed, built, and molded her into a world class resort has almost been forgotten.

Fred L. Seely first met E.W. Grove in 1897 when Grove, who had turned his formula for making a tasteless quinine into a multi-million dollar corporation, was in search of a way to improve his Laxative Bromo Quinine tablets. The 26 year old Seely, who had attended the New York College of Pharmacy, had risen to head of the tablet manufacturing division of Parke, Davis & Co. in Detroit when they met.

Seely found a solution for Grove's problem - and Grove began

recruiting Seely for his Paris (Tennessee) Medicine Company. It was at this time that Grove also began vacationing in Asheville, where the moderate climate proved soothing to his second wife's poor health.

Anticipating that he might be spending a good deal of his time in Asheville, Grove decided to establish a laboratory in Asheville and offered Fred Seely the opportunity to manage it. Seely's decision to leave a promising future with Parke, Davis & Co. may have been influenced by more than just Grove's offer, for in 1900 he married Evelyn Grove, his employer's only daughter by his first marriage.

The following year Grove moved all of his pharmaceutical laboratories to St. Louis, where Seely headed the entire manufacturing

division. During the course of his first twelve months in St. Louis, Fred Seely reorganized the bookkeeping, stenographic and filing departments, as well as improved manufacturing techniques, advertising campaigns, and total sales of the Paris Medicine Company line.

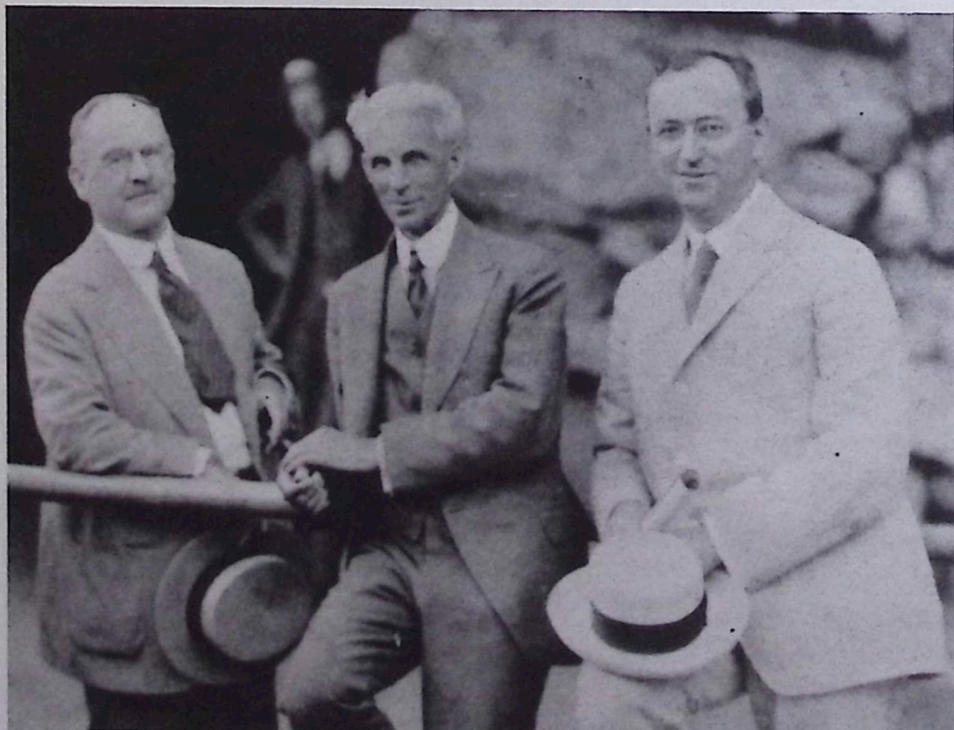
In 1901, however, Fred Seely grew dissatisfied with his work. Grove first sent Seely and Evelyn on a five month cruise around the world, then gave him the opportunity to manage Grove's growing real estate interests in the South.

Grove predicted that the city of Atlanta would someday become the metropolis of the South and had begun buying up undeveloped land around her outskirts. In 1905 he convinced Seely to move to Atlanta, in part with the promise to start a new newspaper, the *Atlanta Georgian*, which Seely managed.

Fred Seely's organizational abilities and his determined enthusiasm and dedication turned their fledgling newspaper into a highly respected and financially successful publication. But Grove's interests lay in real estate, not publishing, and he continued to invest in undeveloped property in and around Asheville.

Most of Grove's holdings in Asheville were on the city's north side, but since the completion in 1894 of the Biltmore Estate, the Vanderbilt's summer mansion just south of Asheville, most of the wealthy clients whom Grove wanted to attract were purchasing large lots around Biltmore.

(continued on Page 66)



Edwin W. Grove, Henry Ford and
Fred L. Seely outside the G.P.I. in 1918.

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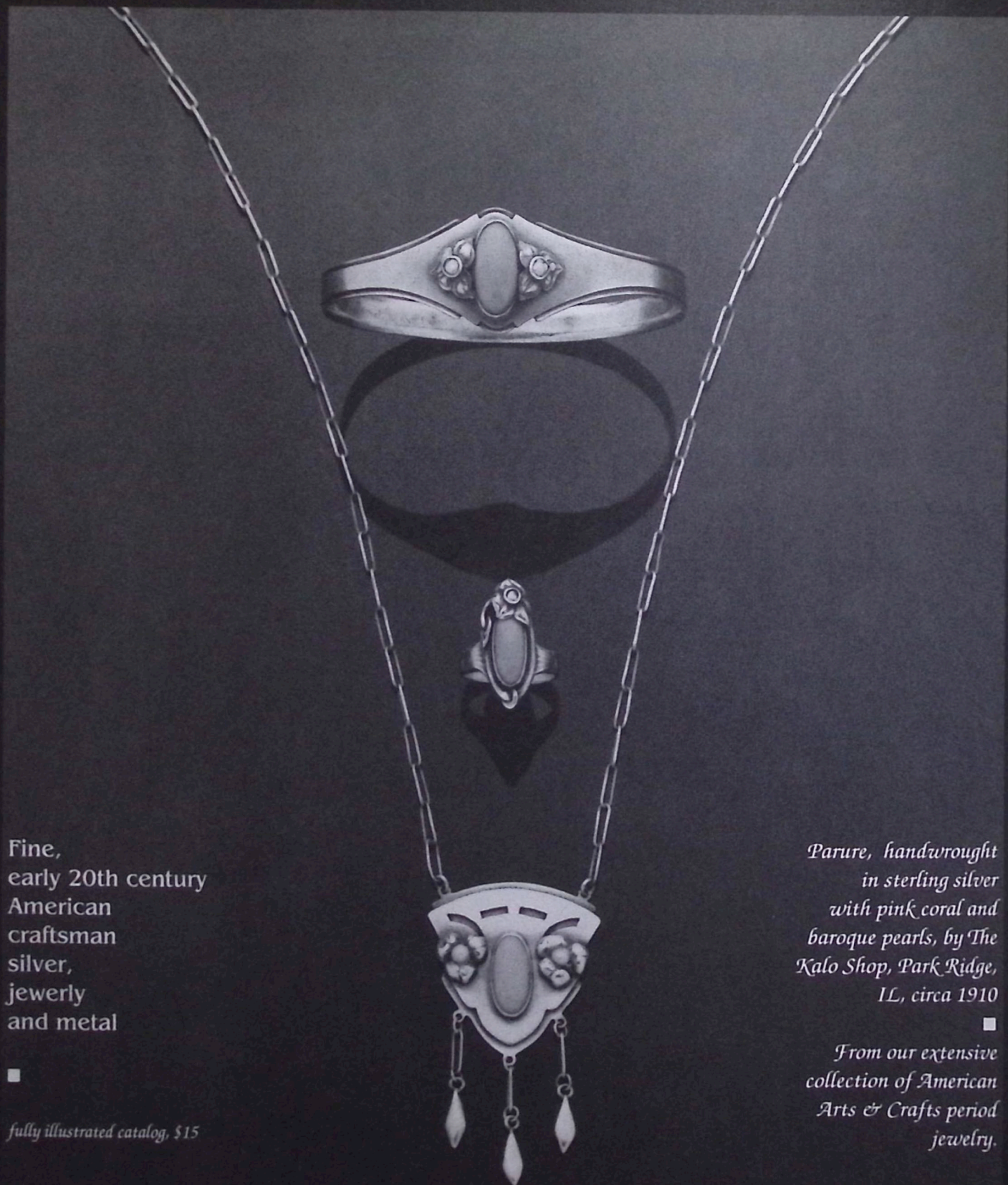


A Silver Bowl, The Kalo Shop, from the estate of Cecil B. DeMille, 10 in. diameter

Don Treadway ☐ March 24 Arts & Crafts Auction in Chicago ☐ John Toomey



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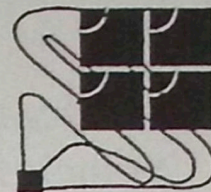
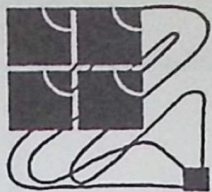


fully illustrated catalog, \$15

*Parure, handwrought
in sterling silver
with pink coral and
baroque pearls, by The
Kalo Shop, Park Ridge,
IL, circa 1910*



*From our extensive
collection of American
Arts & Crafts period
jewelry.*



The Thrill of Discovery

by Bruce E. Johnson

It seems that whenever the subject of being an Arts & Crafts collector comes up, invariably so do the same categories: furniture, art pottery, metalware, books, textiles, woodcuts, and so on. Like many of you, I have been a collector of Arts & Crafts artifacts for several years, but lately I have found myself less enthused by phone calls and photographs from potential sellers than I was a few years ago.

I have been spending more time recently sifting through the records of the people, furnishings and architecture of the Grove Park Inn than I have the furniture, art pottery or metalware of the Arts & Crafts movement. And to my pleasant surprise, I have been making small discoveries that have resurrected feelings that had vanished with the possibility of finding a Gustav Stickley dining room table in a roadside antiques shop.

I had often read and, thus, had assumed that a Roycroft shopmark with a tightly curled tail on the "R" indicates that a piece of metalware was produced in the copper shop's early period, 1906-1910. After having inspected over one hundred lamps, chandeliers, and drawer pulls all made for the G.P.I. in 1912 or 1913, I suddenly realized something: they all had tightly curled "R" shopmarks. Our assumption was wrong and based on this small discovery we will need to re-define our dating system for Roycroft metalware, but in doing so we will have honed our knowledge of this important Arts & Crafts workshop.

A second small discovery occurred that same week and also involved the Roycrofters. For years we have known that on rare occasion a 22" American Beauty

vase with a Grove Park Inn inscription on the bottom would occasionally surface, but that was about all we knew about it. The Roycrofters never advertised a 22" version in their catalog, so it must have been a special commission for the G.P.I., but we have not found a photograph of the Great Hall or Plantation Room showing the tall vases, approximately a dozen of which are known to exist today, and no idea how many were made or, just as important, for what reason.

One piece of the puzzle dropped into my lap while I was thumbing through a re-issue of a 1917 G.P.I. brochure. Several weeks earlier I had closely studied an original 1917 brochure, but suddenly I found myself staring at a page in the recent re-issue that I had never seen before. And there, sitting on a library table in the ladies' parlor, was what appeared to be an American Beauty vase. That particular page, as it turns out, was missing from the original I had studied. A call to the G.P.I. turned up a second original with a clear photograph of the ladies' parlor - and the first and only confirmed sighting of an American Beauty vase in the Grove Park Inn.

Headline news? Not by any stretch of the imagination, but the moment I saw that vase and the minute I realized we had new information on Roycroft shopmarks, I felt that old thrill of discovery that I had feared was slipping away.

It is now apparent that the time has come to for us to emphasize a new category for Arts & Crafts collectors. Over the course of nearly thirty years the Arts & Crafts movement spread across the entire country, inspiring hundreds of individuals to design new styles of architecture, furniture, art pottery,

metalware, textiles and more; to start industrial schools, Arts & Crafts societies, cottage industries, clubs, workshops, communes, classes, lecture groups, and even a few factories. And what we have documented, just a few decades later, about thousands of people - many no older than our grandparents - who took part in the Arts & Crafts movement is embarrassingly pitiful.

Within one hundred miles of the home of every individual reading this there is some vestige of the Arts & Crafts movement - a Craftsman home, a deserted kiln, a former workshop, or an individual, like the man now living in South Carolina who once worked for Gustav Stickley in Syracuse - that has never been fully researched or properly documented.

And we have to ask ourselves: how much longer will that building stand, how much longer will families save those old photographs, and how much longer will there be men and women alive who lived the Arts & Crafts experience?

The only way that any of us can honestly claim to truly appreciate the Arts & Crafts movement is by searching for and discovering not just another chair or vase, but a missing piece in the Arts & Crafts puzzle. Twelve months from now we will again be gathering at the Grove Park Inn, and if during that time each of us will select one regional vestige of the Arts & Crafts movement to research and document, we can demonstrate our personal commitment to the preservation and appreciation of the Arts & Crafts movement through the simple act of bringing our discoveries with us to share with other Arts & Crafts collectors.

American Art Pottery Association Exhibit

For the second year in a row, the American Art Pottery Association has brought to the Grove Park Inn Arts & Crafts Conference a unique display of pottery and tiles produced during the first quarter of the twentieth century.

Organized by A.A.P.A. members Jim Messineo and Michael Witt, partners in JMW Company in Boston and exhibitors at this year's antiques show, the 1991 exhibit is entitled "Landscape Design in American Art Pottery."

Landscape motifs were an intrinsic design element of the Arts & Crafts movement, appearing on wallpapers, friezes, paintings, woodcuts, textiles, vases and tiles in a variety of styles, ranging from highly detailed and romantic to abstract and stylized.

Among the pottery companies which incorporated landscape themes into their wares were Rookwood, Grueby, Marblehead, Roseville, Weller, S.E.G., and Newcomb College. Examples of art pottery and tiles from several firms are included in the association's exhibit, which is on display in the Great Hall.

The American Art Pottery Association is the oldest and largest organization of collectors of art pottery in the United States. Its members gather each June in Cincinnati for their annual convention, which features noted speakers, an antiques show and an art pottery auction. The \$20 membership fee (\$25 for dual) also includes a subscription to the *Journal of the American Art Pottery Assoc.*

Members of the A.A.P.A. will be on hand at the display to answer questions and to assist new collectors interested in enrolling in the American Art Pottery Association.

-B.J.



AMERICAN ART POTTERY ASSOCIATION CONVENTION

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JUNE 12-15

POTTERY SHOW AND SALE

THURSDAY, JUNE 13 - 1:00-5:00
FRIDAY, JUNE 14 - 1:00-5:00, 7:00-9:00 P.M.
SATURDAY, JUNE 15
IMMEDIATELY FOLLOWING THE AUCTION
UNTIL 6:00 P.M.

AMERICAN ART POTTERY AUCTION

SATURDAY, JUNE 15 - 11:00 A.M.

Collectors and dealers from across the nation gather together to learn, sell and share their pottery and knowledge once a year at the AAPA Convention. You will never see a better quality collection of pottery in one spot or meet more knowledgeable people in the field of American art pottery than here. If you have an interest in American art pottery, you must attend.

For further information on the convention or the American Art Pottery Association, contact: Jean Oberkirsch, Secretary/Treasurer AAPA, 125 E. Rose, St. Louis, MO 63119.

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The Appraisal Table

In response to requests from last year's participants, this year's annual conference has launched another experiment: The Appraisal Table.

On both Friday and Saturday, from 3:00pm until 6:00pm in the Sammons Wing, participants will have the opportunity to discuss one item from their collection with individuals experienced in a wide range of Arts & Crafts antiques.

Since we suffer from a shortage of certified Arts & Crafts appraisers, each of the seven most prominent Arts & Crafts auction houses was invited to provide one of their Arts & Crafts experts for one hour at The Appraisal Table. Since not every firm was able to attend, additional individuals with extensive experience in

the Arts & Crafts field were asked to participate.

The ground rules for The Appraisal Table are simple. First, the purpose of the Table is to identify and to evaluate, not to buy or sell. No offers to buy or to take on consignment will be made by the appraisers, and participants are asked not to compromise their position as appraisers by offering to either sell or consign an item.

Second, this will be an informal appraisal based on experience and instinct. Without the luxury of time and research, the appraisers cannot be expected to put their opinions in writing.

Third, due to the large number of participants, each person will be limited to one item, either in the form

of an actual item or a photograph of it, to be evaluated and discussed at The Appraisal Table.

The appraisers will attempt to answer, to the best of their abilities, any questions you might have regarding the age, origin, purpose, rarity, and value of the piece or photograph which you bring to The Appraisal Table.

Please be aware that there may well be other people waiting for an opportunity to meet with the appraisers as you discuss your piece in question.

If this experiment is a success, as indicated by your response on the conference questionnaire, it will be offered again in 1992 at the fifth annual Arts & Crafts Conference.

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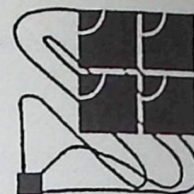
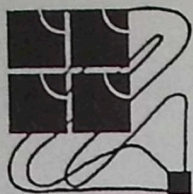
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Conference Tours

One of the most unique aspects of Asheville, a city of approximately 75,000 people, is the fact that at her northern and southern boundaries there exists examples of the finest of two contrasting styles of architecture: a French chateau castle and a rustic resort built of boulders. As a further compliment to her architectural heritage, between the two stands a rare and unusual example of a ten story city hall designed in 1926 by one of this country's foremost Art Deco architects, Douglas Ellington.

Participants at this year's Arts & Crafts conference who wish to venture beyond the granite walls of the Grove Park Inn will have three opportunities to take either of two tours designed to explore the architecture of Asheville built between 1895 and 1929.

The Biltmore Estate

In 1895 George Washington Vanderbilt officially opened his 250 room French chateau on his 125,000 acre estate south of Asheville. Designed by Richard Morris Hunt, the mansion features thousands of paintings, sculptures, tapestries and antiques representing the finest of the decorative arts of 18th and 19th century Europe and America.

Today the Biltmore Estate remains in the Vanderbilt family, but is open to the public. The expansive grounds feature a winery and vineyard, gardens and lawns designed by Frederick Law Olmsted, and the famous mansion. Insiders claim that it would take days, not hours, to fully appreciate not only the buildings,

grounds, and artwork, but the restoration and preservation of each as well.

But for those people at the conference who don't want to leave without having experienced a part of Biltmore, a three hour tour of the home is being offered each afternoon (see agenda on page 5). The cost of the tour and transportation is \$29 per person. Seats on the bus must be reserved in advance at the Biltmore Tour table near the Arts & Crafts registration desk.

The bus will board fifteen minutes prior to the scheduled departure time, which will be carefully observed.

Individuals who want to arrange for their own times and transportation to Biltmore may purchase tickets at the same table for \$18 per person. There will be someone at the table selling tickets one half hour prior to each tour departure.

Illustrated brochures from the Biltmore Estate are available at the tour registration table.

Architecture of Asheville

Asheville flourished both financially and architecturally from the opening of the Biltmore Estate in 1895 until the Great Crash of 1929. Fortunately for everyone today, much of Asheville's architectural heritage escaped the swath cut by over-enthusiastic urban renewal programs in the sixties and seventies and today is being restored and preserved for generations to come.

A large part of the credit must go to the Asheville-Buncombe County

Preservation Society, which has organized an "Architecture of Asheville" bus tour for the conference (see agenda on page 5).

The three hour tour will wind through the Grove Park Historic District, where fine examples of Bungalow, Shingle, Colonial Revival, Tudor Revival, and Prairie school homes will be pointed out. The group will walk through a 1919 Colonial Revival home with Prairie school details, that has been recently decorated in the Arts & Crafts tradition.

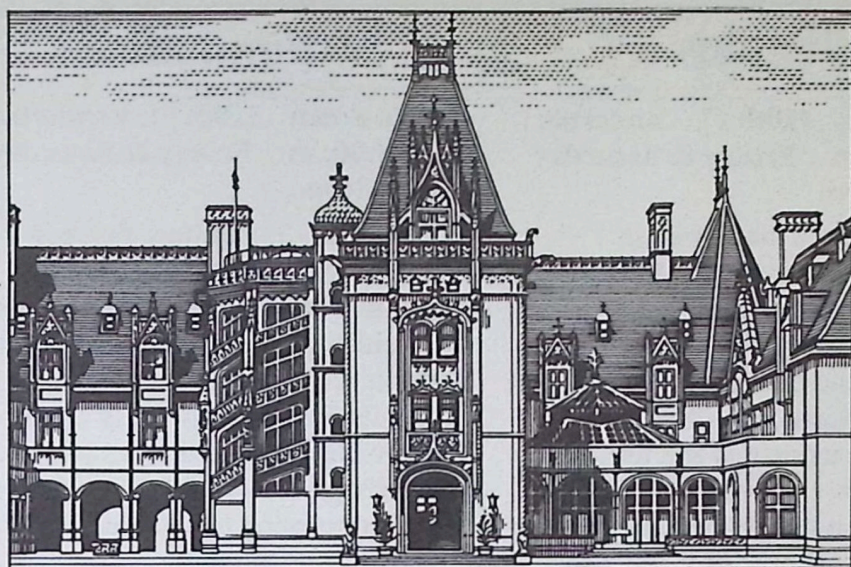
The bus tour will continue on through the historic Manor Grounds, around downtown Asheville, and will return through the Montford Historic District, which features numerous fine examples of Shingle, Bungalow, and Queen Anne style homes.

The tour will make a second stop for a walking tour through a 1913 Prairie school home overlooking Grove Park. This magnificent home has been tastefully restored by its current owners, who have demonstrated an appreciation of the Arts & Crafts style.

The bus will be leaving each day at the scheduled time. Boarding will begin 15 minutes prior to departure.

The cost of the tour, which is serving as a fund raiser for the Preservation Society, is \$20 per person. Seating is limited. Reservations are required and can be made at the Preservation Society table near the Arts & Crafts registration desk. Information on the Asheville-Buncombe County Preservation Society and its efforts to preserve and restore Asheville's many varied structures will also be available at their table.

The Vanderbilt Collection.



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It took an army of European craftsmen five years to build. A staff of eighty to run. And when George Vanderbilt lived at Biltmore House, train cars of guests would arrive from New York to deposit their steamer trunks in 35 bedrooms. There would be carriage rides into the mountains, nights of swirling balls, and the simple pursuit of enjoying art of astounding beauty.

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Arts & Crafts Demonstrations

Metalsmithing

Bryan Room (10th Fl. Vanderbilt)
3:00-4:00pm Friday & Saturday
Michael Adams

The art and the pure physical strength required to transform a sheet of copper into a Dirk Van Erp style lamp has never truly been appreciated. Michael Adams, nationally acclaimed metalsmith, will demonstrate many of the techniques that were practiced by Arts & Crafts metalsmiths from East Aurora to San Francisco by taking us through the steps required to construct an Arts & Crafts lamp. His demonstration is not intended to teach us how to make lamps, but how to appreciate and evaluate both the craftsmanship and the art that have always been the metalsmith's most important tools.

Textiles

Fitzgerald (10th Fl. Vanderbilt)
3:00-4:00pm Friday & Saturday
Dianne Ayres

Textiles play a major role in bringing color and texture to rooms dominated by oak furniture and leather upholstery. Dianne Ayres has researched and perfected many of the needlework techniques practiced by both cottage industries and turn-of-the-century homeowners who captured on cloth the philosophy of the Arts & Crafts movement.

In her demonstration she will utilize authentic textiles to illustrate various techniques, and will also demonstrate how today's Arts & Crafts homeowners, like those of eighty years ago, can design and create their own stenciled and needlework textiles.

Furniture

Wolfe Room (10th Fl. Vanderbilt)
3:00-4:00pm Friday & Saturday
Bruce Szopo

Arts & Crafts furniture finishes don't last forever, but that does not mean that they should be replaced with either tung oil or modern varnish. Bruce Szopo has studied Arts & Crafts finishes, especially those of Gustav Stickley and the Craftsman Workshops, for several years and will be demonstrating how to duplicate an authentic Arts & Crafts finish on a piece that has been stripped. In addition, Bruce will also show how he rejuvenates a badly worn, but salvageable original finish using many of the same materials recommended by Gustav Stickley in his writings.



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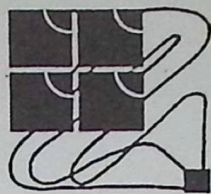
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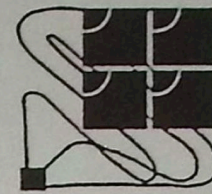
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Arts & Crafts Demonstrations

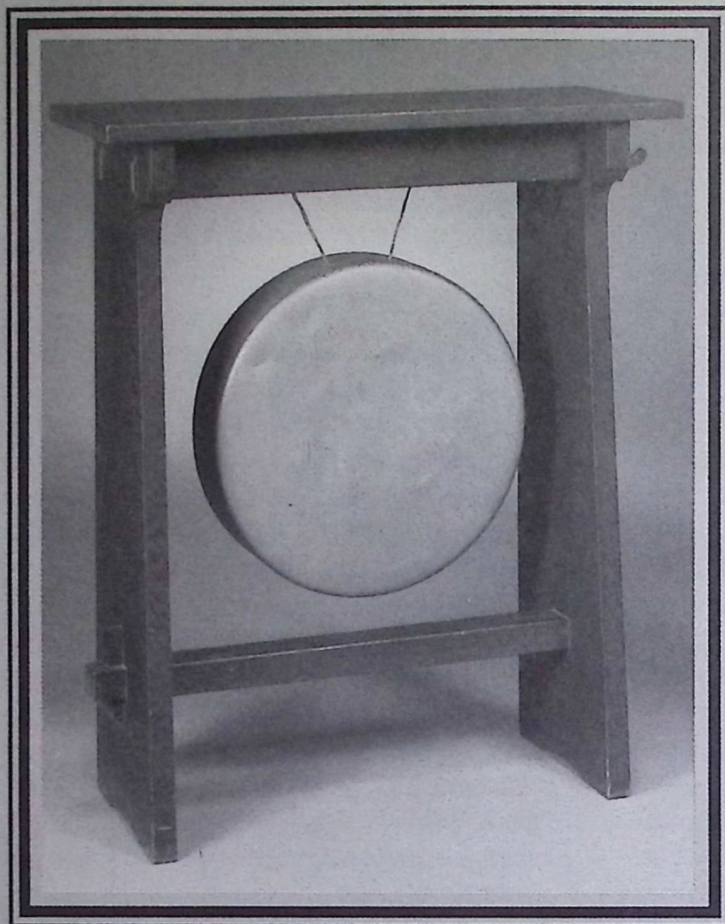


Notes:

Bruce Szopo has been associated with the Duke Gallery since 1988 and with the Arts & Crafts movement since 1979. He personally collects furniture of Gustav Stickley and has spent years analyzing Craftsman finishes. Bruce is in great demand as both a lecturer and as a writer, and has written articles for the Arts & Crafts Quarterly and for the Old House Journal. Bruce Szopo's mailing address is the Duke Gallery, 209 N. Woodward, Birmingham, MI 48009.

Michael Adams turned to Arts & Crafts metalsmithing after having first spent several years learning the techniques used in Tiffany stained glass windows and lamps. After extensive research and experimentation, he began producing original lighting designs and accurate reproductions of Gustav Stickley and Dirk Van Erp chandeliers, sconces, and lamps. His partner, Jerry Cohen (see p. 51), handles the marketing of Michael's work. Michael Adams' mailing address is Aurora Studios, Rt. 8 Box 55A, Oswego, NY 13126.

Dianne Ayres has studied and researched textiles since the 1970's and has been in business reproducing authentic designs for nine years. She offers Arts & Crafts collectors the option of custom ordering curtains, table runners, pillows and other items, or to purchase kits to complete themselves. She and her partner Tim Hansen can be contacted at Arts & Crafts Period Textiles, 5427 Telegraph Avenue, Suite W-2, Oakland, Cal. 94609.



This rare 'Gustav Stickley' oak and copper gong and stand, *circa* 1904, height: 36 in. (91.4 cm.), width: 31 in. (78.7 cm.), depth: 12 in. (30.5 cm.), will be included in Sotheby's Important Decorative Arts auction on March 8 and 9. Auction estimate: \$8,000-12,000.

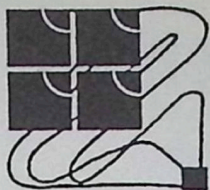
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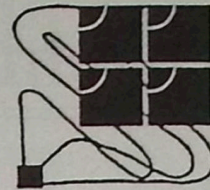
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Architecture of the Arts & Crafts Movement



8:00pm Friday

Heritage Ballroom

by Wilbert R. Hasbrouck, FAIA

Notes:

Wilbert R. Hasbrouck is a Senior Partner at Hasbrouck Peterson Associates, a sixteen person firm of architects, engineers, and conservators whose primary service is in planning the restoration of historic buildings. Mr. Hasbrouck's projects have included the restoration of several Arts & Crafts buildings by various architects, including Louis Sullivan, Robert Spencer, Burhnam and Root, and Frank Lloyd Wright.

Mr. Hasbrouck's firm directed the restoration of the Susan Lawrence Dana House, is nearing completion of the Rookery Building restoration, and is currently researching the Darwin Martin House - the plans for all of which were on Frank Lloyd Wright's Oak Park drafting table in 1904 (see p. 20 for additional information).

For information on a written transcript of this presentation, please see p. 39.

Architecture of the Arts & Crafts Movement

by Wilbert R. Hasbrouck, FAIA

The Rookery Building

Chicago, Ill.

When Frank Lloyd Wright arrived in Chicago in 1887, two of the premier architects of that city were Daniel H. Burnham and John Well-born Root. As partners their skills complemented one another: Root provided the creative ideas, Burnham the engineering skills necessary to make them possible. In 1886 they designed The Rookery Building, Chicago's most prestigious downtown office building of its day.

In 1904, however, the owner, Edwin C. Waller (a patron of Wright's) asked Wright to redesign the entrances, staircase and balcony. Wright updated the lobby by removing ornate, decorative ironwork and switching the emphasis to white marble. Perhaps out of respect for the more traditional Daniel H. Burnham, Wright decorated the marble surfaces with incised and gold leaf detailing in the style of another classic Chicago architect and his former employer, Louis Sullivan.

In 1929 the Rookery Building was once again remodeled, this time to remove much of what Frank Lloyd Wright had added in 1905-1906 and what had remained of Burnham and Root's original design of 1886.

At the present time the firm of Hasbrouck Peterson Associates is nearing the completion of a \$50 million dollar renovation intended to return the Rookery Building to its 1910 appearance.

The Dana House

Springfield, Ill.

The Lawrence Dana House was Wright's largest and most complicated commission up to its date of completion, 1904. Susan Dana had requested that Wright's plan for a house reflective of the Lawrence fortune and life-style also incorporate the original 19th century two-story Lawrence family home. The new Dana House grew up and around the family homestead until 'Mother Lawrence's' house could no longer be seen from the street.

Inside it was Wright: high back spindle chairs, leaded windows and hanging chandeliers, bronze, copper and textile accessories, spacious elegance enveloped in rich, brown autumn colors. Every facet of the building had flowed from his drafting table - furniture, carpets, draperies, tilework, windows, and accessories.

Like many of Wright's earlier buildings, the Susan Lawrence Dana house fell on hard times. For years it sat empty and many of the original Wright fixtures and furnishings disappeared, only to resurface at auction in the eighties. When it was occupied, it underwent many changes that distorted Wright's original vision.

The State of Illinois saved the Dana House and placed its restoration in the hands of Hasbrouck Peterson Associates. When it re-opened in September of 1990, its 12,500 square feet of living space had been restored to how it might well have looked in 1904.

The Darwin Martin House

Buffalo, N.Y.

When Elbert Hubbard left the Larkin Soap Company in 1892, he was replaced by Darwin Martin, who met Frank Lloyd Wright in 1903 and asked him to design what would become known as one of the greatest Prairie school houses ever built.

The sprawling complex of buildings that originally were built on the Martin property in 1903 and 1904 - the main house, a conservatory, and a secondary house for Martin's sister (the Barton House) - revealed what heights Wright could achieve when unencumbered by restrictive lots, resistant clients, a building budget or personal problems.

Like the Dana House, everything in the Martin House was pure Frank Lloyd Wright: furniture, lighting fixtures, carpets, draperies, fabrics, windows, even the grand piano.

The house sat vacant from 1953-1970, during which time it was often vandalized. In 1967 the house was purchased by the State University of New York, who used it as their president's home until 1970, when it was transformed into university offices. In 1982 it was turned over to the university's School of Architecture and Environmental Design, with the intended goal of eventually restoring the house.

Hasbrouck Peterson Associates have recently completed studies of the house and a master plan for its restoration, but the project will have to wait until \$4.5 million dollars in funds can be obtained.

- B.J.



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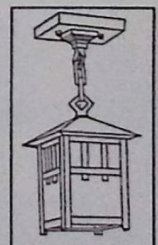
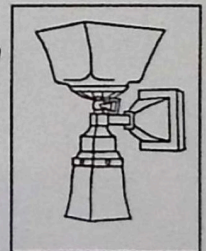
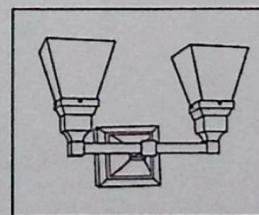
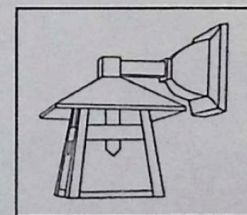
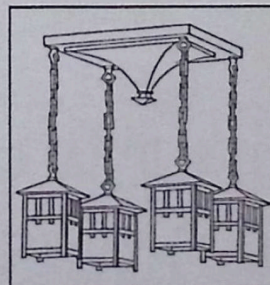
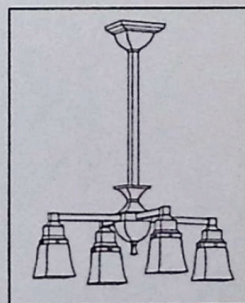
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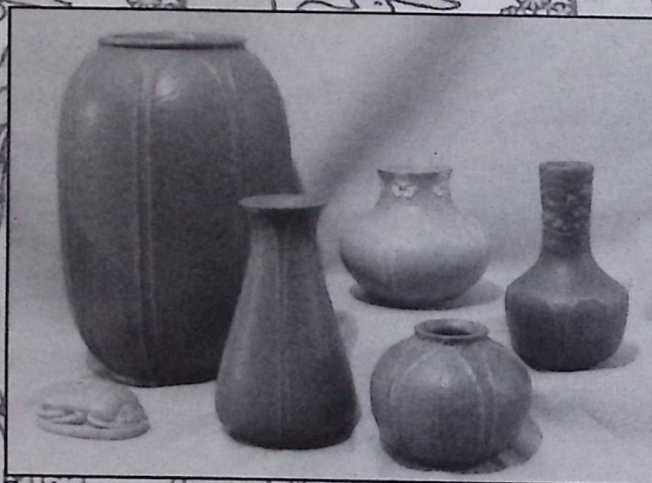




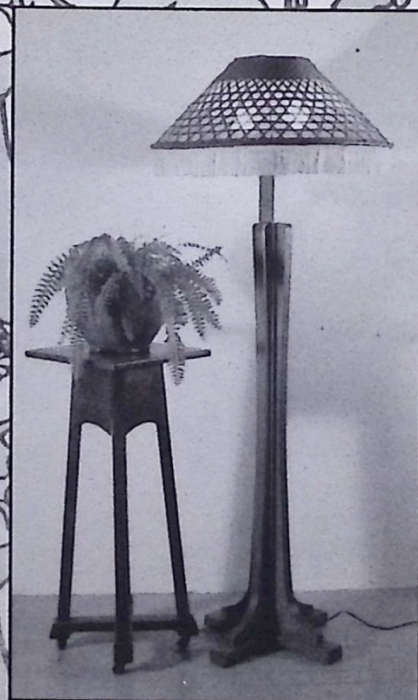
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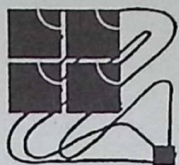
AMERICAN

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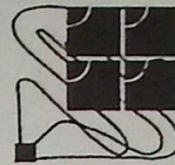
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George Ohr: The Mad Potter of Biloxi



9:00pm Friday

Heritage Ballroom

by Dr. Eugene Hecht

Notes:

Dr. Eugene Hecht, a professor of physics at Adelphi University in New York, is a respected authority on American art pottery and, more specifically, on George Ohr. In addition to serving as a contributing editor for the Arts & Crafts Quarterly, Dr. Hecht co-authored the acclaimed book The Mad Potter of Biloxi: The Art & Life of George E. Ohr (1989).

Dr. Hecht was a founding member of the American Ceramics Society, on whose board he presently serves. In 1989 he spoke at the G.P.I. Arts & Crafts Conference on another of his fields of expertise: Artis Van Briggie.

For additional information on George Ohr, please see p. 26.

For information on a written transcript of this presentation, please see page 39.

George Ohr: The Mad Potter of Biloxi

by Dr. Eugene Hecht

George E. Ohr was America's first and, arguably, its finest artist-potter. He was born, bred and worked much of his life in the sleepy Southern town of Biloxi, Mississippi. After holding a dozen odd jobs, including black-smithing at his father's shop, young George learned the potter's trade from a family friend in New Orleans. Bold and impatient, Ohr immediately set out to experience everything there was to learn about the craft:

After knowing how to boss a little piece of clay into a gallon jug I pulled out of New Orleans and took a zigzag trip for 2 years, and got as far as Dubuque, Milwaukee, Albany, down the Hudson, and zigzagged back home. I sized up every potter and pottery in 16 States, and never missed a show window, illustration, or literary dab on ceramics since that time, 1881.

George gradually and deliberately moved beyond the realm of the folk potter, though he never forgot what he had learned. The art potter (or, more generally, the artist) has the primary motivation of creating art (whatever that might be) regardless of its utility, while the folk potter (or, more generally, the craftsman) seeks to create objects of specific utility, however artful. Around 1891 Ohr began referring to himself as an "Art Potter." Given that art is created with the specific intention of being art, that proclamation gave birth, philosophically, at least, to the Biloxi Art Pottery.

Chronology of George Ohr's Life*

1857 - born July 12 in Biloxi, Miss.
c.1879 - takes potter's apprenticeship under boyhood friend Joseph Meyer (1848-1931) in New Orleans.
1881-1882 - travels to sixteen states, visiting potteries & exhibitions.
1883 - returns to Biloxi and builds a pottery and kiln.
1886 - marries Josephine Gehring.
1888 - builds a larger workshop.
1889 - joins Joseph Meyer as a potter at New Orleans Art Pottery Co.
1890-1891 - pottery closes and Ohr returns to Biloxi to establish himself as an "Art Potter."
1893 - exhibits at Columbian Exposition in Chicago.
1894 - fire destroys Ohr home, pottery and almost entire inventory.
1895 - pottery re-opens, concentrating on unusual forms and glazes; exhibits at Atlanta Exposition.
c.1895-1897 - works part-time with Joseph Meyer at Newcomb Pottery.
1900 - exhibits at Paris Exhibition Universelle.
1904 - awarded a silver medal at St. Louis World's Fair, but sells nothing.
c.1909 - crates up entire inventory (est. 7000-10,000 pieces) and stores them in 3rd floor of former workshop; stops making pottery; sons turn workshop into auto repair shop.
1918 - dies on April 7.
1972 - James Carpenter discovers Ohr hoard and purchases it for reported \$50,000.

* Information gleaned from The Mad Potter of Biloxi: The Art & Life of George E. Ohr by Eugene Hecht, Garth Clark & Robert Ellison, jr. (New York: Abbeville Press, 1989).

Ohr really was a fun-loving character whose sexuality bubbled up in the sensuality of his work. Occasionally less restrained, he was led to the edges of "good taste" by an adolescent sense of humor. What resulted was anachronistic 19th century Funk: for example, a vulviform slit coin bank incised with hair-like stokes - perhaps for the benefit of the blind. And yet his artware is subtle, often suggestive, but subtly suggestive. Some piece are vivid, excited with libidinal energy; others are strong, somber and silent; several, aloof and elegant, are expressions of vulnerability, of delicacy and grace; while yet another chorus is raucous, bold and joyously garish. His work has a tremendous scope of form, color and texture, full of brilliant surprises.

"When I am gone," he said, "my work will be praised, honored, and cherished. It will come."

Sunday morning, April 7, 1918 at 8:10am, with his mud babies buried in their crates, George Ohr died.



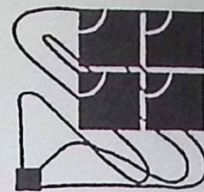
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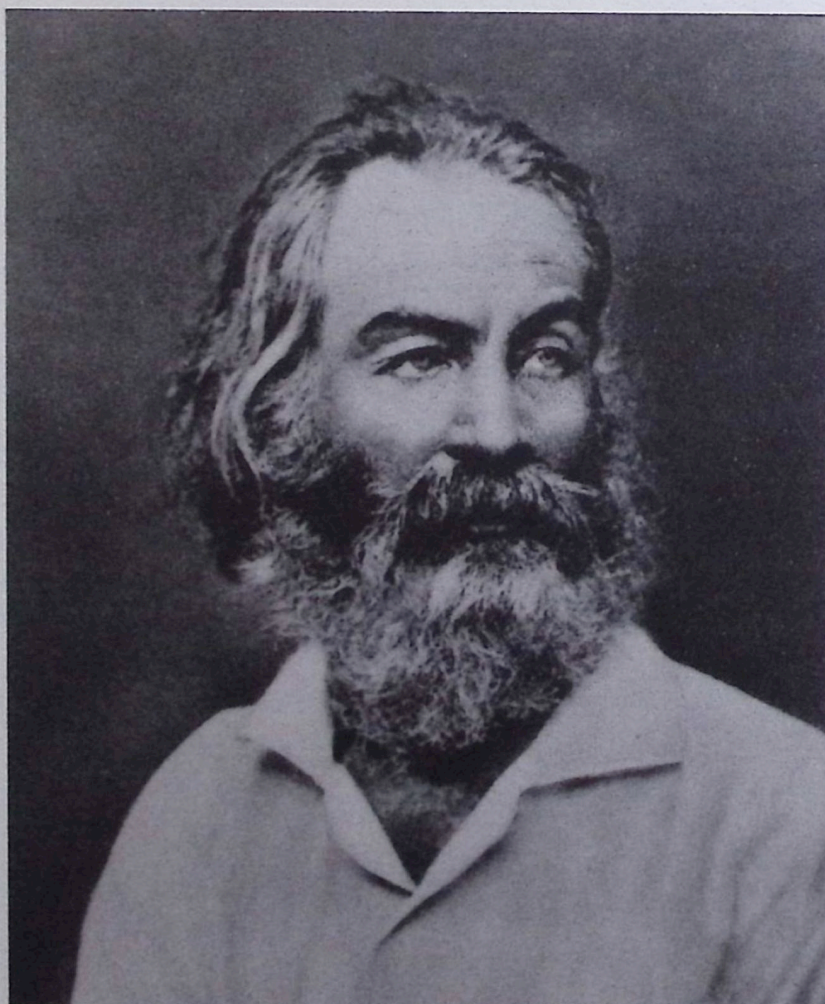


Walt Whitman: Poet for the American Arts & Crafts Movement

by A. Patricia Bartinique

*In me the caresser of life wherever moving,
backward as well as forward sluing,
To niches aside and junior bending,
not a person or object missing,
Absorbing all to myself and for this song.*

Walt Whitman, from "Song of Myself"



Whenever the American Arts & Crafts movement is discussed, the English writers Carlyle, Ruskin, and Morris are identified and analyzed as the sources of the movement. Although they did articulate the principles of the Arts & Crafts movement, it is important to look at American writers who provided a basis for the movement in this country. Emerson, Thoreau, and Whitman expressed many of the ideas, including the desire for democracy, that constitute the intellectual background for the Arts & Crafts movement in the United States. [1] Furthermore, in Walt Whitman this country not only had a spokesperson for the ideas and themes which gave the movement its foundation, but also had a writer whose very poetic theory and technique espouses all that the Arts & Crafts movement represents.

Long observation has shown that literature, as well as philosophy, often pre-dates other artistic renderings of new ideas. There are those writers and thinkers who seem to sense where their world is headed before society takes its first tentative steps on the path to its future. [2]

Walt Whitman (1819-1892) grew and developed as a child of the 1820's and 1830's. He experienced a difficult family life, left school at age eleven, became a printer's apprentice, taught school for a while, worked as a carpenter and pursued a career as a

journalist. His life and senses were in sync with the everyday life of his developing country - a life which he participated in fully. From his father he inherited a background of Jeffersonian-Jacksonian democracy, from his Quaker mother a gentle humanitarianism, to which he added his first-hand knowledge of New York City politics [3] and an involvement in the cultural life of the city. In order to write his many editorials, articles, and reviews, he attended numerous lectures, including Ralph Waldo Emerson's "Nature and the Powers of the Poet," as well as plays and, one of his great loves, the opera. The ideas which he formulated during the 1840's and 1850's emerged in 1855 as the first edition of *Leaves of Grass*.

Whenever the Arts & Crafts movement is discussed, an accompanying vocabulary is generally present: *simple, democratic, honest, straightforward, truth to materials, and the workers' satisfaction with their work*, as well as the much discussed need for an effective reciprocity between art and the individual life, stressing the importance of all aspects of one's surroundings in all forms and manifestations to effect the full development of the individual.

Interestingly enough, even the most cursory survey of Walt Whitman's works reveals similar words and phrases: *simple* (especially in the 1855 edition [4] preface), *organic* (in relation to his poetry), *democratic* (a concept central to Whitman's philosophy regarding the meaning of the United States), the *Self* (the central persona in the poetry and the embodiment of the individual), *Science* (new ideas and technology that were the 19th century), and the overall impact of one's experience in creating one's soul, that is to say, one's Self.

Certainly Whitman was not consciously predicting the convergence

of individuals, ideas, and things that came together as the 19th century unfolded into the 20th, giving birth to the American Arts & Crafts movement. Yet it is interesting and informative to examine the ideas and production of the individual whom some call the first truly American poet to see how those themes, this view of life and way of working that we now identify with the Arts & Crafts movement were germinating and finding expression as early as the 1850's.

There were three main facets of Walt Whitman that were evident early in his life that, in retrospect, can be seen as indicators of the poet and his creative outpouring to come. He was always very independent. He had a love of language combined with a strong determination to write. And he had a sense of curiosity that drew him to books, and nurtured that love and determination.

Walt Whitman focused on the individual and all of his or her potential: he sings of the common people. Whereas other lands may be known by their leaders, "the genius of the United States is not best or most in its executives or legislatures, ... but always most in the common people." [5]

Yet, especially after the Civil War, Whitman also saw the vapidness and wrongly-focused direction the country could embrace. In *Democratic Vistas* (1871) he describes American Democracy as he indicts the corruption of the Gilded Age and warns that democracy is not an end in itself, but must nourish the individual for the present. [6]

To help guide the country to its properly appointed course, Whitman believed that America needed a special kind of poetry:

America demands a poetry that is bold, modern, all-surrounding and kosmical, as she is herself. It must

in no respect ignore science or the modern, but inspire itself with science and the modern.... Like America it... must have entire faith in itself, and the products of its own democratic spirit only. [7]

Poetry could lead; poetry could inspire. Indeed, in his view of his country and its people, Whitman saw poetry itself, for Whitman, like Emerson, saw something we would come to identify as an Arts & Crafts ideal: the mingling of life and art.

The poet sees and can articulate his perceptions and the "I" of the poetry is completed by every attentive, active reader of the poems:

*One's self I sing, a simple separate person,
Yet utter the word Democratic
En-Masse.*

* * * *

*Of Life immense in passion, pulse,
and power,
Cheerful, for freest action form'd
under the laws divine,
The Modern Man I sing.*

* * * *

*I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as
good belongs to you.*

Thus Whitman invites his reader as he opens *Leaves of Grass* (first five lines above) and "Song of Myself" (last three lines above) to participate in the poetry:

The reader must do something for himself, must be on the alert, must himself or herself construct indeed the poem, argument, history, metaphysical essay - the text furnishing the hints, the clue, the start or framework. Not the book needs so much to be the complete thing, but the reader of the book does. [8]

(Continued on next page.)

Whitman

As the Arts & Crafts movement called for the individual to participate in his or her own life actively whether it be the potter with the clay, the cabinetmaker with the wood, or the homemaker assembling and decorating a living space, so Walt Whitman saw the essential need for his reader to create the poetic experience by actively being engaged with the poetry. Only through a creative response by a reader could poetry truly be alive as an influence, an awakening, a broadening of the individual.

When we examine Whitman's poetic theory and technique, again we encounter an Arts & Crafts word: organic. In essence, whether we are talking about Arts & Crafts pottery or Whitman's poetry, the word means the same thing. To be organic means that there is an unbreakable unity

between the parts: the clay and its shape, the wood and its construction, the words and their meaning. It is a synthesis of form and matter and one cannot be changed without affecting the other.

Whitman's poetry is usually described as being free verse, meaning no regular meter or rhyme. [9] However, open any page in *Leaves of Grass* and begin to read aloud and very quickly a sound pattern invested with words takes over to convey meaning - a craftsman is at work.

Walt Whitman was a craftsman. He had a musician's ear for the sound of a line and the orator's feel for the sound of the voice. [10] Whitman made his methods fit his purposes as he explored, catalogued, and reflected upon the America he experienced.

He sang of the common people and of America's democracy. He saw America's mission:

*After all not to create only, or found only,
But to bring perhaps from afar what is already founded,
To give it our own identity, average, limitless, free,
To fill the gross the torpid bulk with vital religious fire,
Not to repel or destroy so much as accept, fuse, rehabilitate,
To obey as well as command, to follow more than to lead,
These also are the lessons of our New World,
While how little the New after all, how much the Old. [11]*

He sings and accepts science as a component of his world: "Hurrah for positive science! long live exact demonstration" [12] and "The words of true poems are the tuft and final applause of science." [13] Science and technology (remember, the American Arts & Crafts adherents, even

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Gustav Stickley, accepted a limited use of the machine) are celebrated in "Song of the Exposition" as Whitman calls the muse to "migrate from Greece and Ionia, ...For know a better, fresher, busier sphere, a wide untried domain awaits you." [14]

Walt Whitman speaks for his time. He speaks his vision of the world:

*I speak the pass-word primeval, I
gave the sign of democracy,
By God! I will accept nothing which
all cannot have their counter
part of on the same terms.*

* * * *

*I too am not a bit tamed, I too am
untranslatable,
I sound my barbaric yawp over the
roofs of the world.*

* * * *

*Failing to fetch me at first keep
encouraged,
Missing me one place search another,
I stop somewhere waiting for you.* [15]

Walt Whitman felt the pulse of a growing America. He embraced its people, its democracy, its science and technology. Much as the participants in the Arts & Crafts movement at the turn of the century focused their attention on reaffirming the value of the individual and the individual's life by attempting to create an environment that would nourish and sustain the individual, Walt Whitman prefigured the movement and its adherents in his poetry and thought.

[Patricia Bartinique is a professor of English and American literature, whose area of special interest is the literature of the time period encompassing the Arts & Crafts movement. She and her husband, Jeffrey Preston, are collectors and dealers of Arts & Crafts antiques and are well known as enthusiasts who attend nearly every important Arts & Crafts event.]

Footnotes:

1. A paper exploring the ideas of Emerson, Thoreau, and Whitman as they relate to the Arts & Crafts movement is in preparation.
2. Although the science fiction of writers such as Jules Verne and Arthur C. Clarke may have seemed fantastic when it first appeared, later their versions were endorsed by reality.
3. When Whitman was a journalist, newspapers were first and foremost voices of political parties and causes.
4. Walt Whitman, Complete Poetry and Selected prose, ed. by James E. Miller, Jr., The Riverside Press (Boston: Houghton Mifflin, 1959).

5. 1855 Preface: 411.
6. Democratic Vistas: 461.
7. Democratic Vistas: 491.
8. Democratic Vistas: 500-501.
9. See The Princeton Encyclopedia of Poetry and Poetics, Enlarged Edition, ed. Alex Preminger (Princeton: NY University Press, 1974): 288-290.
10. Allen, The New Walt Whitman Handbook: 233-239.
11. "Song of the Exposition": 143.
12. "Song of Myself": 41.
13. "Song of the Answerer": 123.
14. "Song of the Exposition": 143.
15. "Song of Myself": 41; 68.



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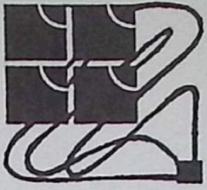




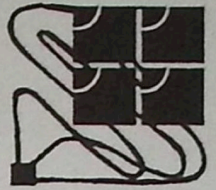
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AMERICAN ARTS AND CRAFTS





Gustav Stickley and the Craftsman Farms Experiment



9:00am Saturday

Heritage Ballroom

by Robert P. Guter

Notes:

Robert Guter has been an active preservationist for many years and currently serves as president of the Craftsman Farms Foundation. He was a founder and past president of the Morris County (NJ) Trust for Historic Preservation and has been appointed to the New Jersey State Review Board for Historic Sites.

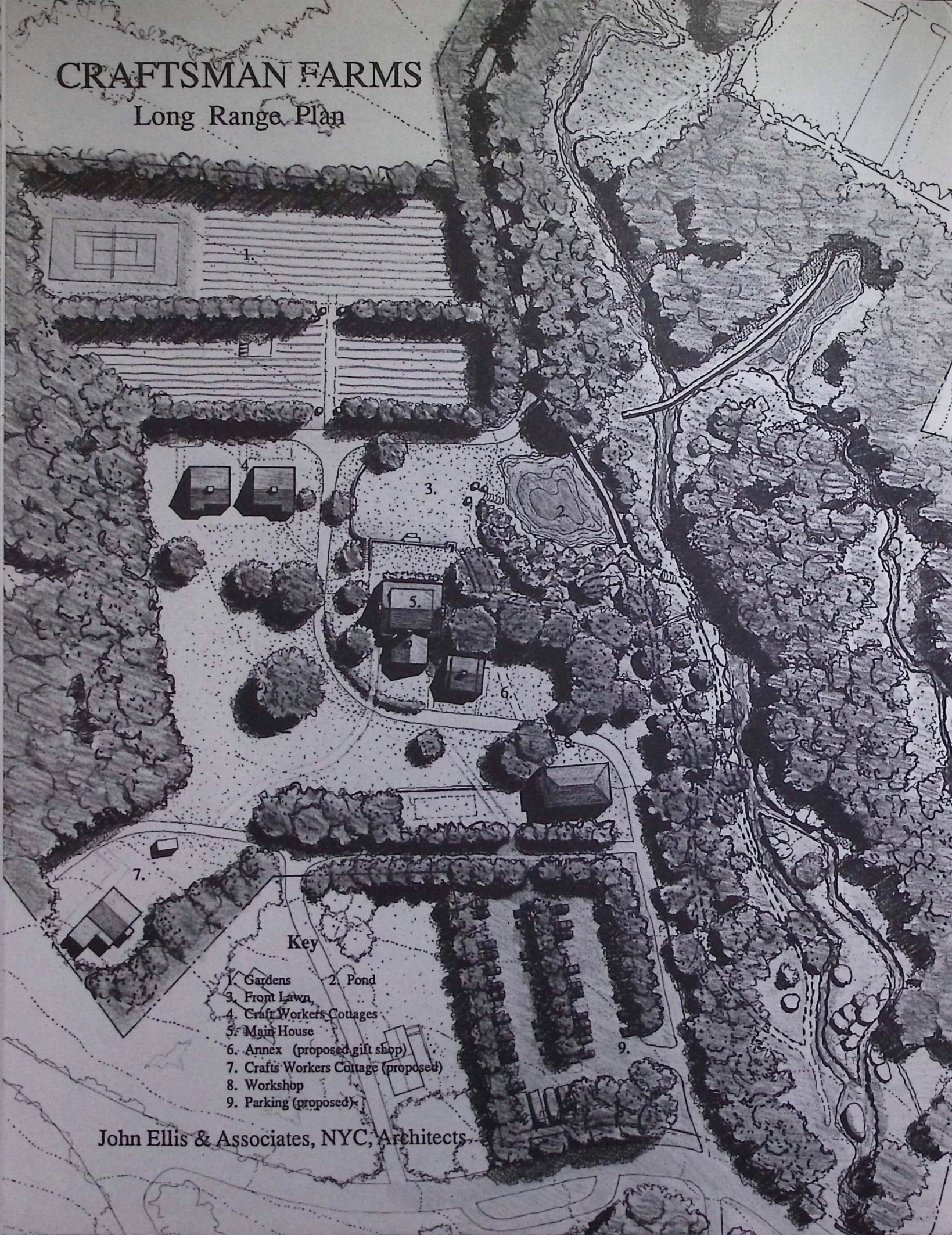
Mr. Guter is a founder and partner in Acroterion, which specializes in architectural and historical research and planning, in Morristown, N.J. He and partner Janet Foster are completing a book entitled Building By the Book, a study of published sources of suburban house designs in New Jersey around the turn of the century.

Please see page 34.

For information on a written transcript of this presentation, please see page 39.

CRAFTSMAN FARMS

Long Range Plan

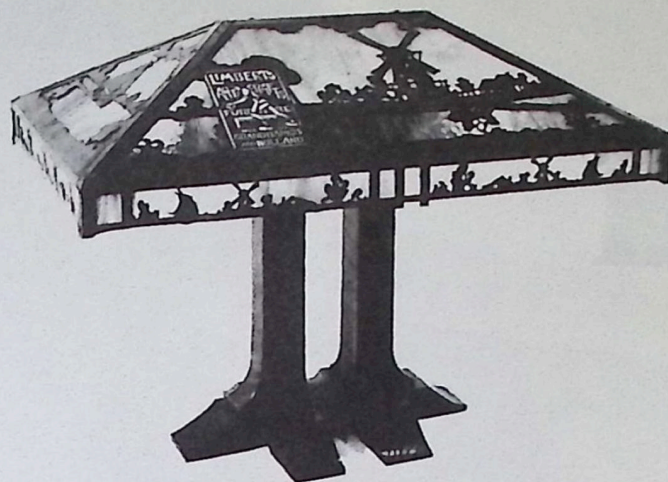


Key

1. Gardens
2. Pond
3. Front Lawn
4. Craft Workers Cottages
5. Main House
6. Annex (proposed gift shop)
7. Crafts Workers Cottage (proposed)
8. Workshop
9. Parking (proposed)

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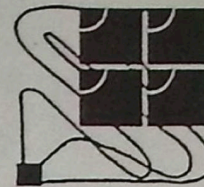
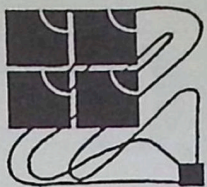
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The Best of the Rest:

Stickley Brothers, Lifetime, & Other Mission Furniture

10:00am Saturday

Heritage Ballroom

by Christian G. Carron

Notes:

Christian Carron is the Curator of History at the Public Museum of Grand Rapids, where he is coordinating a multi-million dollar project designed to create a permanent exhibition on the furniture industry in Grand Rapids. In preparation, he has researched, written and lectured extensively on the furniture industry in and around Grand Rapids at the turn of the century.

Mr. Carron has recently written the introduction for the re-publication of the 1903 Charles A. Limbert Company Catalog which will be published by Dover, Inc. next year.

Please see page 38 for additional information.

For information on a written transcript of this presentation, please see page 39.

The Best of the Rest:

Stickley Brothers, Lifetime and Other Mission Furniture

by Christian G. Carron

Stickley Brothers Company (1891-1954)

- 1891 Albert and John George Stickley found Stickley Bros. Furniture Company in Grand Rapids.
- ca.1900 John George Stickley moves back to New York to eventually form the L. & J.G. Stickley Company with brother Leopold.
- 1900 Introduce A&C furniture with inlay by associate Timothy Conti.
- 1900-05 Most innovative period, produce "Mission" and Quaint" lines.
- 1904 Introduce line of Russian Hand Beaten Copper accessories.
- 1904 Dining room suite wins grand prize at St. Louis Worlds Fair.
- 1909 Quaint line moves toward Period Revival as it becomes "Quaint Tudor," "Quaint Manor," and eventually "Quaint Peasant."
- 1917 Factory converted for production of airplane parts for war.
- 1928 Albert Stickley dies.

Other Grand Rapids Makers Of Mission Furniture

- Berkey & Gay Furniture Co. - "Modern English" bed and dining suites.
- Cadillac (MI) Cabinet Co. - "historically correct" Mission.
- Central Furniture Co. - Mission desks and buffets, some stained glass.
- Charles A. Greenman Co. - Mission tables.
- Colonial Mfg. Co. (Zeeland, MI) - Mission hall clocks.
- C.S. Paine Co. - Arts & Crafts and caned "Bungalow" seating.
- Grand Rapids Brass & Iron Bed Co. - Mission style brass beds.
- Grand Rapids Chair Co. - Mission and Glasgow influenced Art Nouveau.
- Grand Rapids Clock & Mantel Co. - Clocks and hall pieces.
- Grand Rapids Desk Co. - Mission desks.

Grand Rapids Bookcase and Chair Company (1911-1960)

- 1901 Grand Rapids Bookcase Company moves to nearby Hastings, Mich.
- 1902 Begins cooperatively marketing Mission and Colonial lines with neighbor Barber Brothers Chair Company.
- 1910 Both companies advertised as the "Hastings lines"
- 1911 Now under single management, Grand Rapids Bookcase and Chair Company is formed, selling Mission furniture under the name "Lifetime."
- 1911 "Cloister" line introduced under Lifetime name.
- 1913 "Jacobean" line combines elements of Mission with Period Revival.
- 1917 Advertises sleek "Puritan" line.

Phoenix Furniture Company (1870-1920)

- 1876 Wins award for Renaissance Revival designs at Philadelphia Centennial Exposition.
- 1879-1910 David W. Kendall designs for Phoenix; travels to Mexico and Orient for inspiration; innovates new dark oak & malachite finishes.
- 1894-96 Produces McKinley chairs, designed and patented by Kendall.
- 1920 Purchased by Robert Irwin Furniture Company.

Michigan Chair Company (1893-1972)

- 1898 Introduces Mission chairs.
- 1900-05 Employ architect Edgar Sommes as designer; produce over 1500 different designs, including medieval gargoyles, Mission, Colonial, and Period Revival.
- ca.1930 Produces noteworthy designs in the manor of the Bauhaus school and Art Deco style.

Charles P. Limbert Company (1894-1933)

- 1890 Limbert begins making furniture in Grand Rapids with partner Philip Klingman and designer John Brower.
- 1894 Charles P. Limbert Co. formed.
- 1896 Limbert becomes sales representative for Old Hickory Furniture Co. of Martinsville, Ind.
- 1902 Limbert introduces line of "Dutch Arts & Crafts" furniture.
- 1904-10 Limbert introduces pieces with Vienna Secessionist, Glasgow, and Prairie School influences.
- 1906 Limbert moves his factory to nearby Holland, Mich.
- 1915 Limbert introduces "Ebon-oak" line.
- 1917 Limbert changes to "Period Revival" styles.
- 1923 Charles P. Limbert dies.

More Grand Rapids Makers Of Mission Furniture

- Grand Rapids Fancy Furniture Co. - Mission desks and cabinets.
- Grand Rapids Table Co. - Mission and Vienna Secessionist influence.
- Grand Rapids Wood Carving Co. - Medieval shelves & novelties.
- Imperial Furniture Co. - Library tables.
- J.D. Raab Chair Co. - Mission chairs.
- Luce Furniture Co. - "Modern English" and Glasgow influenced suites.
- Nelson-Matter Furniture Co. - "Modern English" suites.
- Ramsey-Alton Co. - chairs & office fur.
- Retting & Sweet Fur. Co. - Vienna Secessionist influence.
- Sargent Mfg. Co. - Mission desks.
- Skinner & Steeman Co. - Sideboards.
- Sligh Furniture Co. - Vienna Secessionist influence.
- Spencer & Barnes Co. - Bedroom suites.
- Thompson Mfg. - Mission and "Craft" tables and stands.

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The Grove Park Inn Collection:

An Arts & Crafts Tour

by Bruce E. Johnson

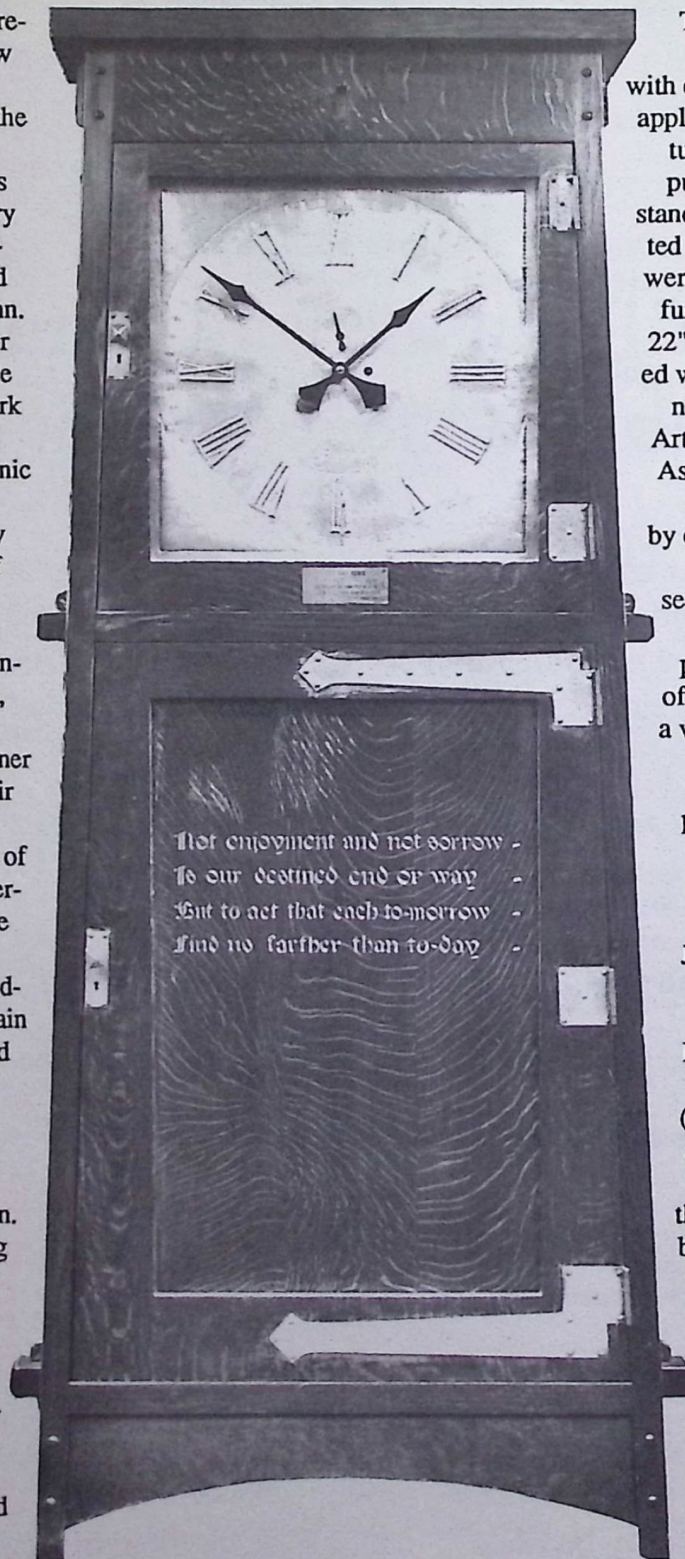
When William Jennings Bryan, secretary of state under President Woodrow Wilson, addressed the distinguished guests celebrating the completion of the Grove Park Inn on July 12, 1913, he made no mention of the Arts & Crafts movement, William Morris, the theory of organic architecture, or the significance of the Roycroft chandeliers and chairs designed specifically for the Inn.

It remained for one man, the mayor of Asheville, to capture in but a single sentence the essence of the Grove Park Inn: "Here we see the triumph of architectural skill mingled with a scenic splendor of nature's handi-work, the whole blending in one great harmony never before equaled in the annals of the builders' craft."

Seventy-eight years later, Arts & Crafts collectors from across the country journey to this same hotel, where, in some respects, little has changed since architect Fred L. Seely and owner Edwin W. Grove were hailed for their great achievement.

The Great Hall preserves the spirit of the Grove Park Inn. Flanked by towering twin fireplaces, each 36 feet wide and more than two stories high, her walls are constructed of granite boulders dug by hand from Sunset Mountain and hoisted into place with block and tackle. Seely's instructions to his stonemasons were explicit: let not a piece of stone be visible unless it shows the time-etched face given it by thousands of years of sun and rain.

The oak-planked pillars supporting the steel and concrete beams were originally faced with granite, which had to be removed when the time came to replace the water pipes within them. The twelve great chandeliers were produced in the Roycroft Copper Shop under the direction of Elbert Hubbard, a close friend of architect Fred Seely.



They, too, suffered years later when their copper bottoms were replaced with etched glass, and a fleur-de-lis was applied to each side. The original furniture in the Great Hall was all wicker, punctuated by oak Roycroft smoking stands. The men, it seems, were permitted to smoke in the Great Hall; women were forced to retreat to private parlors furnished with Roycroft furniture and 22" tall American Beauty vases adorned with fresh flowers. Like the oak furniture, the natural brown wicker was Arts & Crafts in design, not Victorian. As the wicker furniture began to wear out years later, it was replaced first by oak reproduction paddle-arm chairs and settles and, in the sixties and seventies, by authentic Arts & Crafts Morris chairs (see list on following page). Guests during the early years of the Grove Park Inn could purchase a variety of crafts, including Roycroft metalwares, at a gift shop where the bellstand storage room is now located. The Roycrofters have often been credited as the source of the massive andirons in each fireplace, but they bear no mark of any shop. Judging by their size, it seems more likely that they were made locally. In the northeast corner of the Great Hall, hanging above the doorway to the former Plantation dining room (now administrative sales offices) is a rare example of a Roycroft solid-bottom ceiling light. Like many of the lighting fixtures in the Inn, it has been polished. Through the adjacent door you can see a Roycroft library table that serves as a receptionist desk. In the northeast corner of the Great Hall is one of four servers made by the Roycrofters for the Plantation Room. The others have survived, along with two eight foot long matching sideboards, and are still in use in the Grove Park Inn.

Space limitations will not permit a discussion of the twelve antique Morris chairs in the Great Hall, but to save you searching for any shopmarks here are the chairs and their makers, beginning with the middle aisle of the Great Hall as if you were walking from the fireplace next to the bar directly toward the fireplace nearest the Vanderbilt Wing:

- (r.) unknown, possibly J.M. Young;
- (l.) same as right;
- (r.) Quaint Art Furniture Company;
- (l.) unknown, possibly L.&J.G. Stickley;
- (r.) unknown; (l.) L.&J.G. Stickley;
- (r.) J.M. Young; (l.) Gustav Stickley.

All four antiques in the section between the oak pillars and the exterior west wall are L.&J.G. Stickley, those being the two Morris chairs and the two large rockers.

The Sammons Wing

The stairs to the Palm Court and the guest rooms in the Main Inn were originally located next to the registration desk where the telephones are today. As you walk past the elevator and the telephones, note the rare Roycroft light hanging from the ceiling. This second variety of Roycroft lighting is also on display only a few feet away in the Carolina Walk. If you look closely at the frosted glass shades, possibly made for the Roycrofters by the Corning Glass Company, note the small Roycroft shopmark molded into one of the tapered panels near the center of each shade.

At the end of the Carolina Walk is a dark bookcase featuring unusual hinges and both false and authentic exposed tenons. Within this unidentified bookcase are examples of art pottery and early Grove Park Inn china.

As you pass through the next doorway, you will be standing on what originally was an open porch. Close inspection of the pillar on your right will reveal where the 1913 stonework stopped and the stonework of 1983 began. The fireplace hearth and the Carolina Cafe were formerly part of an open covered porch. The nine Roycroft wall lights in the Carolina Cafe originally hung in the Plantation Dining Room, before they were removed, polished and their mica shades replaced with white glass.

The Sammons Wing hallway is lined with numerous examples of Arts & Crafts furniture, beginning with six Charles Limbert chairs, each branded and stenciled with a model number. The tall china cabinet appears to be of Grand Rapids origin, but is unmarked. The sideboard next to it once had a paper label, but still has pulls and internal drawer construction identical to another G.P.I. sideboard with an intact Lifetime paper label. The second sideboard, with a slight arch and smaller scale hardware, is also Limbert, representing their later work in the Arts & Crafts style.

Limbert is also represented in the next setting, for the library table beside the stairs is one of his more powerful table designs. Take a moment to note the arches and square exposed tenons. Two of the chairs are Gustav Stickley H-back designs, while the third appears to be the work of the Michigan Chair Company. The bookcase is not signed, but the design of the top, the hardware, and the construction resembles that of several Grand Rapids firms.

The famous eight foot Roycroft clock that originally stood guard over the Great Hall in 1913 now stands protected next to the Arts & Crafts registration desk (a more detailed discussion of this clock appears on page 70).

Across the hall from the registration desk is a typical mission oak bench settle: utilitarian, well-construction, pegged, but unsigned. On the south side of the registration desk are two more examples of Craftsman furniture: a two drawer server (branded on one drawer) and a muscular V-back sidechair. A comparison of this early chair design with the much later H-back reveals the range Gustav Stickley was capable of within a strictly defined form. The lamp, like most oak and slag glass table lamps of this period, is an unsigned but intriguing accessory.

A few feet away is a typical L.&J.G. Stickley library table. The hardware on their work is as much their signature as the decal found in the drawer. The chair next to it is substantial in design and construction, but remains unidentified for the moment.

The next two sideboards are uninspired examples of what many manufacturers mass-produced once the Arts & Crafts style grew popular. Beside each of them, however, are a pair of chairs worth noting. The first pair feature a rounded top rail and pleasing proportions and still bear a J.M. Young & Sons of Camden N.Y. paper label. This firm, like Plail Brothers in Wayland, N.Y., deserves additional research and recognition, as these chairs demonstrate.

The second pair of chairs appear at first glance to be later work of L.&J.G. Stickley, but bear a Limbert brand. They, too, illustrate the more delicate design and lighter color that emerged from every major workshop in the movement's final period. Even the Roycrofters, known for their massive proportions, could produce diminutive chairs, as illustrated by the next four examples in the hallway.

Between the doorways to the Heritage Ballroom are a pair of Lifetime sideboards that illustrate the inconsistencies that often plague Lifetime furniture: exposed tenons, pegged joints, heavy cast hardware, pleasing corbels and dramatic arches - all overshadowed by a veneered top ill-suited to withstand the abuse a sideboard top must take. The Lifetime sideboard next to it has a solid oak top, but with a false border intended to imitate a more expensive top than what was actually used. The exposed tenons are a sign of craftsmanship, but in this example the design suffers without the graceful arch and tapering corbels.

Across the hall are a pair of box settles whose manufacturers remain unknown for the moment. The first features an Arts & Crafts rarity: canted side slats. Gustav, Leopold, and Albert Stickley all experimented with canted slats, but all discarded the idea as too expensive to produce. The design and spacing of the back slats may point to Stickley Brothers.

The second settle displays another unusual construction feature: massive, single board posts. The stocky mission oak style, use of plain sawn oak, and massive posts point toward (Charles) Stickley & Brandt, but without proof.

(Continued on the next page.)

The sideboard between the settles is not signed, but several features, including the heavy gauge hardware (repaired), the faceted screws, the paneled plate-rail, the finish, the drawer dovetailing, the top fasteners and the tongue-and-groove top, are characteristic of Gustav Stickley, but what about those exposed screws? And has a side arch ever been discovered on Gustav's later sideboards? Do you suppose Charles Stickley subscribed to *The Craftsman* magazine?

Further down the hall are a pair of sideboards unclouded by questions. Along the exterior wall the signed (paper label on back) Lifetime sideboard #5035 has a scooped top and corbels framing the mirror. A few feet away is a signed (Quaint metal tag) Stickley Brothers sideboard flanked by a pair of Stickley Brothers chairs. Note the hardware, for it is typical, though perhaps not exclusive, of their work. The chairs are also of the Quaint line. Here we find high quality quartersawn oak, but a conscious decision to omit the pegged joints.

The bench settle near the elevators is one of the best of its type: well constructed, pleasing proportions, pegged joints, authentic exposed tenons, graceful corbels, and quartersawn oak. This example is unsigned, but a similar version is illustrated in Don Marek's book *Arts & Crafts Furniture Designs: The Grand Rapids Contribution* and is credited to the prolific Stickley Brothers Company.

The nearby unusual library table is also, unfortunately, typical of the period: false tenons, legs splayed at an awkward angle, styles stolen from three continents, inferior drawer construction and an impractical bookshelf tacked on either end, yet it does have a certain charm - from a distance.

The Magnolia Lounge features nine Morris chairs, most of which are in need of documentation. Of the set of four in the interior corner, only the one nearest the stairwell door is signed and it is by Stickley Brothers. The chair next to it is unusual in that it is made of mahogany. Of particular interest are the pair of

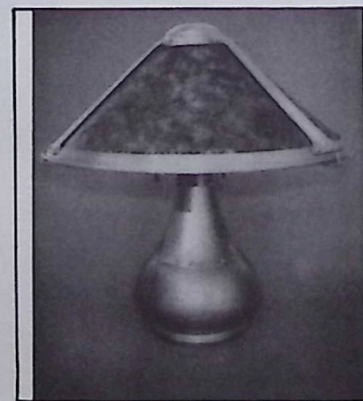
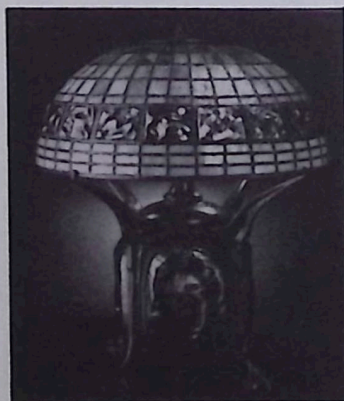
unsigned drop-arm Morris chairs with multiple exposed tenons, unique slat sides, and pegged joints, for they would be welcome in almost every Arts & Crafts collection.

Of the three Morris chairs grouped together only the one to the west bears a label; it has a remanent of a J.M. Young oval paper label. The matching Morris chairs a few feet away are also unsigned, but they are certainly well made and deserve to be documented.

The hallway leading to the new Horizons restaurant has a few hidden treasures: several historical photographs, including an original guest room interior with the Roycroft table lamps and the White furniture clearly illustrated; a pair of low box settles similar to the Craftsman model #208, but with a unique four-board post construction; two typical bench settles and sideboards of the period, one of which is missing a platerail or mirror; and two unsigned china cabinets tucked into the alcoves between the meeting rooms.



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The Palm Court (Main Inn)

The third floor Palm Court and the original guest rooms in the Main Inn are accessible either by the elevators inside the mammoth fireplaces or by taking the stairs adjacent to the Carolina Walk. The grey and reddish-brown tiles along the stairs are original, though their kiln remains unidentified at this time. The ceiling lights in the hallways and guest rooms are nearly all Roycroft, though the smooth white shades are replacements.

Originally all of the table lamps in the rooms were also Roycroft, but a question remains to be answered: are the parchment shades now on these lamps the same as the ones offered by the Roycrofters? Early guest room photographs reveal Roycroft lamps with solid copper 'helmet' shades, but Roycroft catalogs do advertise a Polychrome Parchment shade. Could these parchment shades, one of which is on display in the Memorabilia Hall display, have been ordered from the Roycrofters at a later date?

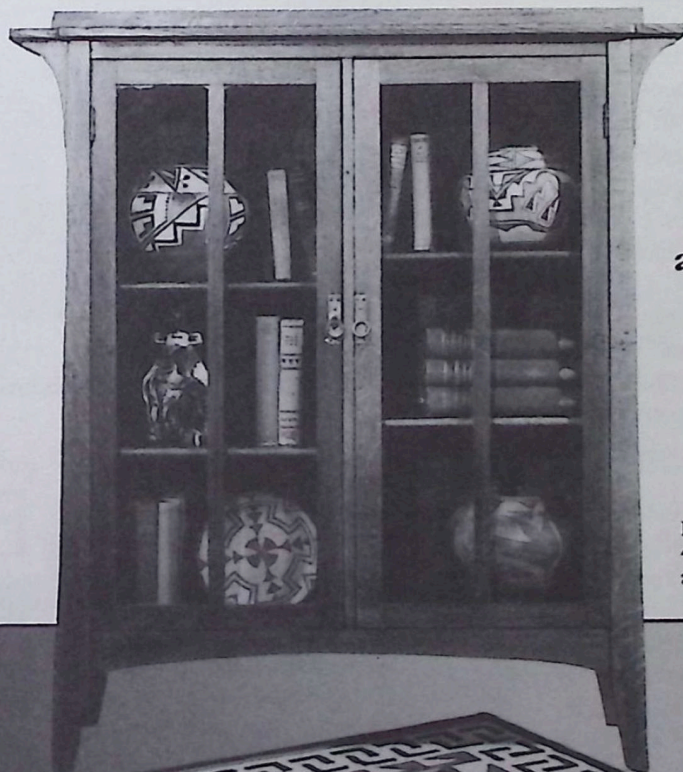
The furniture in the guest rooms was produced by the White Furniture Company in Mebane, N.C., but was based on models supplied by the Roycroft furniture shop (and now in use in a few of the rooms). The Roycrofters simply were not equipt to produce in less than twelve months the more than 1000 pieces of furniture required for the 156 guest rooms, in addition to the nearly 400 chairs, two massive sideboards, and four corner servers already contracted for the Plantation Room, plus a variety of miscellaneous furniture for other rooms and offices.

The Roycroft Copper Shop did supply more than 2500 copper pulls bearing the Roycroft insigna for the White bedroom furniture. When combined with the nearly twenty chandeliers, more than 300 table lamps, 35 wall lights and well over 250 ceiling lights they produced in one year, the Copper Shop must have been a hectic place - and without the leadership of master metalsmith and former shop foreman Karl Kipp.

Since Seely and Grove intended for every guest room to have a view of the Blue Ridge or Great Smokey Mountains, the Palm Court was created in the middle of the third through sixth floors and was illuminated by a large skylight in the roof. Early photographs reveal that the Palm Court was furnished with unpainted wicker furniture and large palms in massive oak planters. While the original wicker furniture has since been replaced, the painted oak planters in the Palm Court appear to be the same ones placed there in 1913. The walls directly above the Palm Court were decorated with an Arts & Crafts frieze that has since been painted over several times (see the 1989 conference catalog for drawing of original frieze).

The doors to the guest rooms were also constructed by the craftsmen at the White Furniture Company, which is still active today in Mebane, approximately two hundred miles east of Asheville.

(Continued on the next page.)



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The Vanderbilt Wing

The Memorabilia Hall leading from the Main Inn to the 1988 Vanderbilt Wing contains many items of interest to Arts & Crafts collectors and social historians. At the Great Hall entrance to the new wing are the pair of L. & J.G. Stickley rockers mentioned earlier. The example with the horizontal seat rail bears a fragment of the Handcraft decal; the slat sided rocker with the beveled front apron has a circular conjoined decal representative of 1918 when Gustav, Albert, Leopold and John George (but no sign of Charles!) formed a new, but short-lived corporation.

Immediately inside the Memorabilia Hall is an L. & J.G. Stickley china cabinet with dramatic side arches and a gallery top. The chairs in the hall are original 1913 Roycroft-produced dining chairs, but the arms were added between 1917-1921 by the woodworkers at Biltmore Industries. Some of the black leather seats are original - and very brittle. No significance has been attached to either of the two locations of the Roycroft orb-and-cross: the front apron or the side of the arm.

The two matching bookcases are classic Charles Limbert Company designs. Their flared sides, arched toeboard, overhanging top and graceful corbels insure their continued respect and popularity among Arts & Crafts collectors.

Between them is one of the oldest - and newest - Grove Park Inn original pieces. This rare Roycroft clock was apparently produced and delivered in 1913, but has remained out of public view until it was re-discovered just a few weeks ago (for additional information on this clock, please see page 70).

Among the scores of items of interest in the display cabinets are a pair of Roycroft American Beauty vases. The rare 22" model bears a special Grove Park Inn inscription (see 1989 conference catalog for more information); the 19" version is the largest size the Roycrofts placed in regular production. The 22" version apparently was made in a limited 'special edition' only for the Grove Park Inn. Nearby are one of the original Roycroft smoking stands from the Great Hall, as well as a White Company scrap basket, and an original Roycroft table lamp with a parchment shade of unknown age or origin.

The tenth floor hallway leading to the Blue Ridge Dining Room is marked primarily by 1988 reproduction settles "inspired" by L. & J.G. Stickley and Gustav Stickley and made for the Inn's new wing. Among the new lamps along this corridor are a pair copied after the well-known Grueby design, but executed in a non-Arts & Crafts green glaze.

The Blue Ridge Dining Room contains several Arts & Crafts antiques and Inn originals, but out of consideration to all of the diners, self-guided tours will only be permitted during the Saturday and Sunday morning continental breakfast hours.

Just beyond the staff desk is a signed (red decal in drawer) Gustav Stickley sideboard, similar, but not identical to the one in question in the Sammons Wing. This example, with straight side aprons and a pinned, not screwed, plate rail, is pictured in his catalogs as it appears here, raising the question again as to who made the Sammons Wing example: Gustav Stickley or one of his many imitators?

The two massive eight foot oak sideboards are both Roycroft, commissioned for the Plantation Room in 1913. One unsubstantiated theory claims that Elbert Hubbard sent craftsmen from East Aurora, New York to Asheville to construct these pieces on site for Fred L. Seely.

The four cone-shaped Roycroft chandeliers also hung in the Plantation Room in 1913, but originally appeared to be brass or copper. Mica first appeared where the clear glass cutouts are today. These chandeliers have either been chemically stripped or plated since that time (one survived unscathed and is now privately owned). The 22 wall fixtures from the Plantation Room were polished and their mica shades replaced with white glass before being installed in the Blue Ridge Dining Room. The stained glass chandeliers are new, as are the dining chairs.

Judging from the variety of lighting fixtures at the G.P.I., more than one individual may have been involved in their design. Once again, we cannot rule out Fred L. Seely's participation to some degree, for it was Seely who, without any architectural training or prior experience, designed the Inn by himself. It is also interesting to note that none of the lighting styles designed and produced for the Grove Park Inn were ever included - before or after 1913 - in the Roycroft catalog.

(Continued on page 60.)



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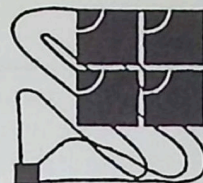
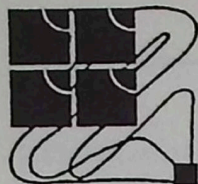
Room requests for 1992 will be honored in the order in which reservation forms and deposits are received at the front desk. To reserve your room, simply fill out a registration form available at either the Arts & Crafts registration desk or the Grove Park Inn front desk in the Great Hall. The Weekend Package will include all of the events included in this year's package. Conference brochures will be mailed to you this summer.

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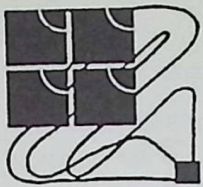
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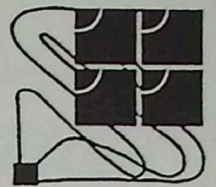
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"We grew from a School"

Biltmore Industries: An Arts & Crafts Experiment That Flourished in Asheville

by Bruce E. Johnson

The pieces we do are as fine as time and material can make them, and we endeavor to keep always in view the highest development of artistic taste and craftsmanship. All our designs are free-hand, and truthfully portray nature, which has always been the textbook of art.
- 1920 Catalog

Among the scores of Arts & Crafts schools, societies, and industries that were founded in the first quarter of the twentieth century, one of the most successful, from artistic, philosophic and financial standpoints, has been overlooked by virtually every Arts & Crafts scholar of the past thirty years.

In the years after the opening of the Biltmore Estate in 1895, George and Edith Vanderbilt spent many hours driving through the Blue Ridge Mountains, buying for their northern friends homespun fabrics from the women who lived in the mountain-side cabins.

Edith Vanderbilt took a keen interest not only in the fabrics she discovered in these crude cabins, but in the people as well. In 1901 she founded an industrial school, soon called Biltmore Industries, with the intention of providing industrial training to young men and women living in and around Biltmore

Village, which George Vanderbilt had constructed for the workmen and staff required by the Biltmore Estate. While other crafts and courses may have been taught, the weaving of fine homespun cloth and the making and carving of wooden furniture and accessories proved to be the most useful, popular and practical.

Life without industry
is guilt;

Industry without art
is brutality.

Carved on the Workshop Doors
of Biltmore Industries

Mrs. Vanderbilt first provided new machinery to clean, dye and prepare the wool for improved looms, including twenty looms she gave to women living in the mountains. She also recruited qualified instructors to teach young men and women the skills required to produce high quality homespun. Upon her insistence, they only used natural vegetable dyes of "natural outdoor tones, oak-leaf bronzes, heather mixtures, and soft blues that recall the North Carolina mountains on a misty morning."

The woodcarving department evolved from the Biltmore Boys Club, which Mrs. Vanderbilt sponsored in 1901. The original club was restricted to boys between the ages of 13 and 17. Their first record book still survives, with nearly every scrawled entry concluding: "Meeting adjourned to the carving room."

Within months the club became a department of Biltmore Industries. One of the first carvers was George B. Arthur. As an apprentice he was placed on three months probation, at the end of which time, if he qualified, he would begin earning a regular wage. George Arthur, as it turned out, "developed extraordinary ability and became skilled as a wood carver, a worker in clay, a practical weaver, a good man at the forge, manages accounts, supervises the work, and is a leading spirit." While still in his early twenties he rose to become Biltmore Industries' general manager.

While in their early years Biltmore Industries did no advertising, word of the quality of their work, especially of their homespun, soon spread beyond Asheville. By 1916 the eight looms in Biltmore Village could not meet the demand for their work, and their hand-crafted wooden bowls, candlesticks, bookends, chairs, tables, and chests were popular with local residents and tourists alike.

Fred L. Seely, architect and general manager of the Grove Park Inn, had taken a special interest in Mrs. Vanderbilt's enterprise, but only when it became apparent that Biltmore Industries was soon going to require additional buildings, management, and involvement on her part did she consent to sell it. Seely's promise to maintain the name Biltmore Industries, along with his plan to build for her weavers and carvers a series of English-style workshops on a beautiful hillside adjacent to the illustrious Grove Park Inn, finally convinced Edith Vanderbilt "to part with this child of her own raising."

Speculation would lead one to conclude that by April 11, 1917, when the sale took place, Fred Seely was ready for a fresh challenge (for more insight into Fred L. Seely, see page 8). Although in 1914 he had obtained a thirteen year lease on the Inn, he was well aware that ownership of the Grove Park Inn remained in the firm grip of his father-in-law, E.W. Grove. After having designed, constructed, and skillfully directed the Inn into national prominence, he undoubtedly was in need of a new project to both challenge his managerial skills and to provide a creative outlet and personal means of expression for the principles of the Arts & Crafts movement, which he had first embraced seventeen years earlier through his friend Elbert Hubbard.

Seely set into motion an ambitious and highly successful construction, modernization, and promotion plan built, literally and figuratively, on thirty acres of hillside adjacent to the Grove Park Inn. While the details of the land transaction remain unclear, Grove apparently sold or deeded the land to Seely, influenced, no doubt, by Seely's argument as to the benefit the Inn would derive through its close association with Biltmore Industries.

The first of six buildings, all of which are still standing, was completed in 1917 and within a year of the sale Biltmore Industries was humming with activity. The woodworkers were kept busy constructing additional looms, each made from native white oak and featuring Arts & Crafts-style keyed tenons, until by 1920 a total of 45 looms were "in constant operation, the weavers being young boys and men of this territory skilled in the manipulation of their looms."

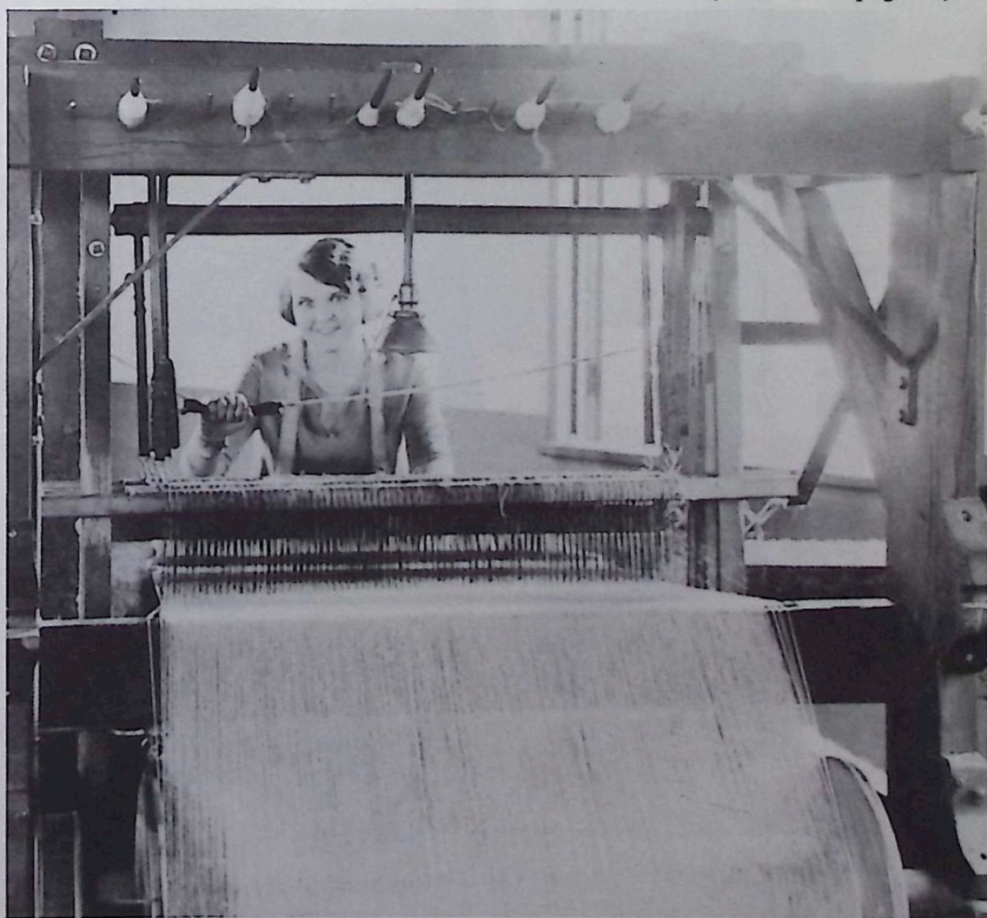
At the same time articles and advertisements regarding Biltmore Industries products began appearing in *Ladies Home Journal*, *Good Housekeeping*, *Harper's Bazar*, and numerous trade journals. Seely was a master at providing journalists with a tasty morsel of news, from his efforts to improve the breeding lines of sheep, to his introduction in 1920

of the first homespun automobile lap robe, to endorsements by noted physicians, philanthropists, and politicians. A 1920 brochure listed nearly a hundred of "our friends who wear Biltmore Hand Woven Home-spuns," including Thomas Edison, Henry Ford, Harvey Firestone, Woodrow Wilson, Elbert Hubbard, and Josef Hofmann.

Keenly aware of their influence on the clientele which the Inn and Biltmore Industries so earnestly sought, Seely invited the rich, the famous, and the powerful to the Grove Park Inn, where he personally conducted tours of the grounds that concluded with a visit to Biltmore Industries - and a complimentary bolt of homespun ready to be made into a suit.

More than one hundred weavers and woodworkers were employed at Biltmore Industries during the twenties when they, Asheville, and

(continued on page 54.)



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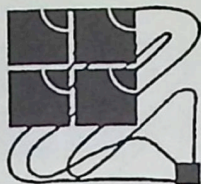
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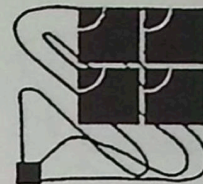
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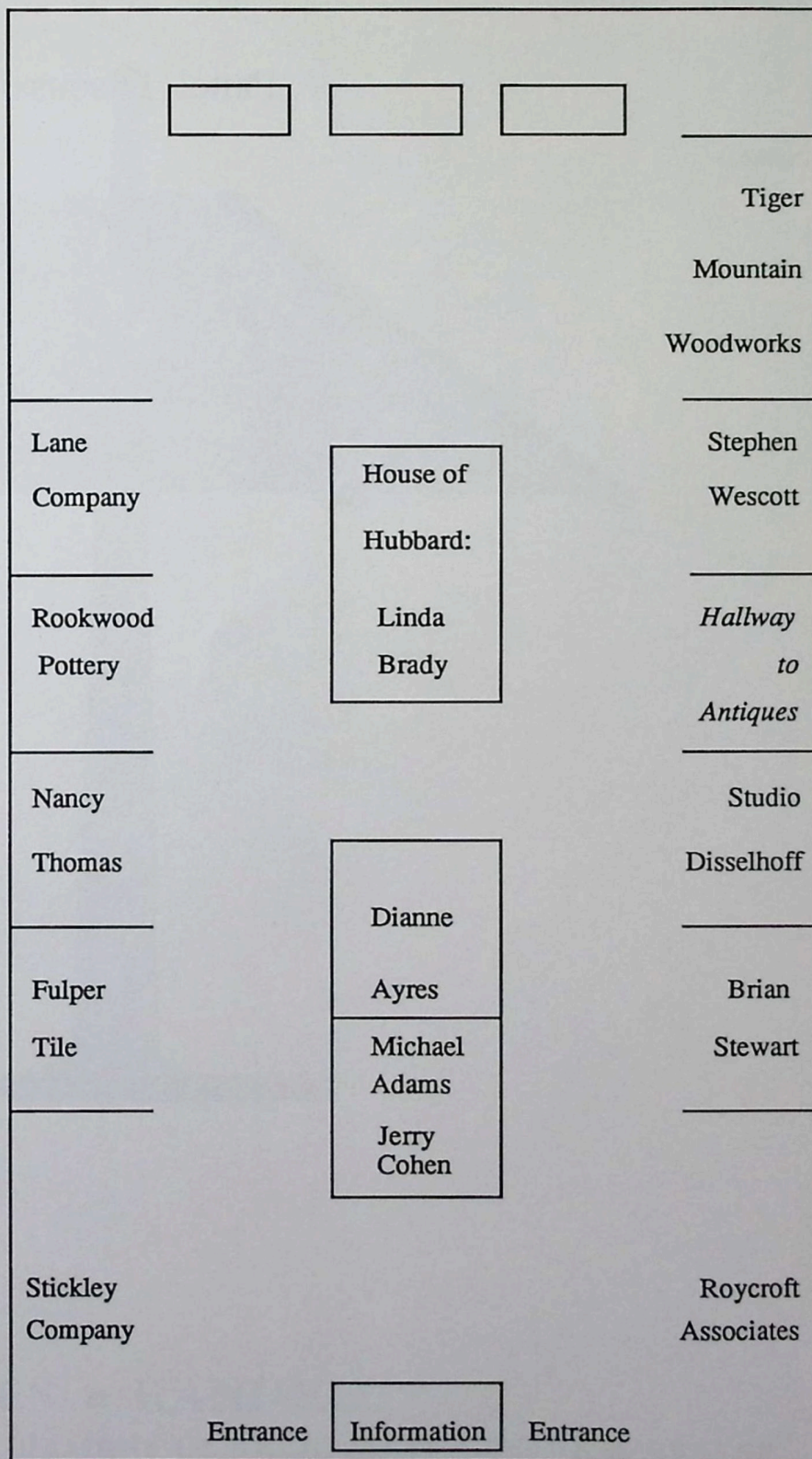
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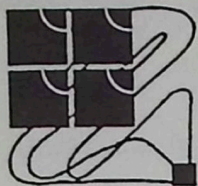
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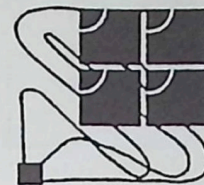
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Grand Ballroom





Building an Arts & Crafts Collection



8:00pm Saturday

Heritage Ballroom

Panel Discussion

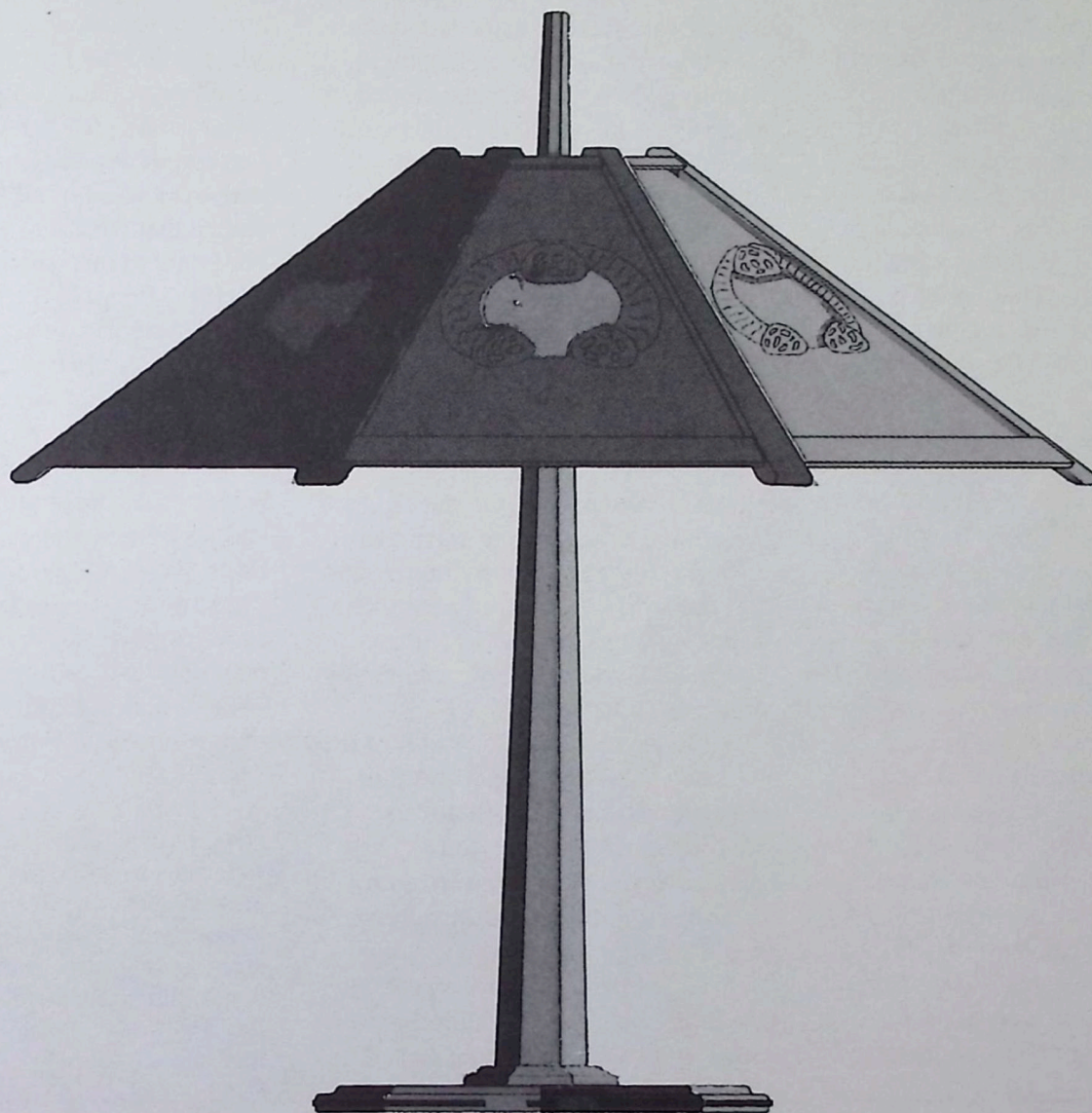
Notes:

There are many pitfalls awaiting the Arts & Crafts collector who strikes out blindly, buying whatever he or she finds simply because it shares a few similarities with other Arts & Crafts antiques. The questions to be answered are endless: where do you look, what criteria do you use, do you buy bargains that are damaged, how do you establish your priorities?

To help us answer these and other questions, a panel of fellow Arts & Crafts collectors with divergent backgrounds have volunteered to share their opinions and experiences on a variety of subjects of interest to the Arts & Crafts collector.

If you have a question for the panel on the topic of "Building an Arts & Crafts Collection," please submit it in writing to the Arts & Crafts registration desk by Saturday afternoon. The moderator will then select and arrange the questions which will be presented to the panel on Saturday evening.

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Biltmore Industries

(continued from page 49)

the rest of the country were enjoying peace and prosperity. When the Great Depression, which signalled the end for the few remaining Arts & Crafts endeavors that had survived the post-war swing in styles, struck Asheville, many of the workers expected Seely to close Biltmore Industries.

But two years prior to the Depression, E.W. Grove had died, leaving the Inn not to Fred Seely as everyone had expected, but to a trust which paid quarterly dividends to Grove's wife, his son, and his daughter - Evelyn Grove Seely. Ousted from the Inn, all that the 58 year old Seely had as an outlet for his energy and his skills in 1929 was Biltmore Industries. And while his wife's income from her third of Grove's ten million dollar estate secured their financial future, it also enabled him to keep Biltmore Industries open during a time when many of the employees doubted that it was showing a profit.

In 1934, in fact, a trade journal reported that "with the building of better looms, the improvement of dyes and the adding of better facilities throughout, the [Biltmore] Industries has grown to be twice as large as any handweaving industry in the entire world." Soon after that report, Seely did discontinue the woodworking and woodcarving departments to

concentrate his efforts on the home-spun fabrics that had made Biltmore Industries famous.

Even though the woodworking department had begun in 1901 at a time when Gustav Stickley, Elbert Hubbard, and Frank Lloyd Wright were heralding oak as the wood of the twentieth century, the craftsmen at Biltmore Industries worked almost exclusively in walnut and mahogany. In addition, their furniture, as described by a trade journal in 1915, "has none of the earmarks of the Arts and Crafts, so generally affected by such enterprises; it is all in excellent taste, following approved period styles, Flemish, Jacobean and Colonial, and unless we knew better we would suppose it all the work of master cabinetmakers. The small pieces are fashioned with the cleverness of the Japanese and carved as cleverly as by Swiss and I understand that the head of this guild of workers, which numbers now about thirty people, is a young fellow, a mere boy of twenty-four years."

While the reporter's bias against the Arts and Crafts style does protrude, his observations are accurate. In addition, most of the Biltmore Industries work is characterized by prominent, but highly skilled, carving. This might come as a surprise had the young woodworkers been modeling their designs after those of Stickley or Wright, but the fact re-

mains that they were taught by master craftsmen trained to duplicate the French Renaissance style that George Vanderbilt had commissioned for his Asheville estate. In addition, these young men and women were encouraged to study the hundreds of period American and European antiques which filled the Biltmore Mansion.

And regardless of our personal bias towards oak undecorated by carving (except, of course, Gustav Stickley's magazine stand of 1900), we need to realize that what was even more important to men such as Gustav Stickley, Leopold Stickley, and Frank Lloyd Wright - all of whom embraced oak early in their careers, but all of whom later switched to other woods and styles - are the principles of the Arts & Crafts movement which served as the inspiration for the actions of men and women such as Edith Vanderbilt and Fred L. Seely. These principles are far more significant than the craftsman's choice of materials or style of decoration, for without them as a foundation, the lives of thousands of young men and women would have gone unaffected.

[The last of the Biltmore Industries looms were quiet by 1983, but the gift shop and museum remain open weekdays from 9:00am until 5:00pm. The buildings are approximately fifty yards north of the GPI, exiting from the Vanderbilt Wing Level N (Lower Atrium Level - Elaine's Bar) terrace door.]

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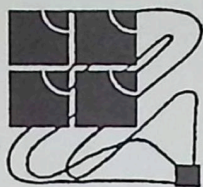
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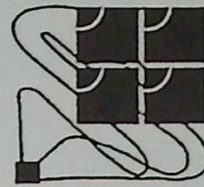


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Textiles of the Arts & Crafts Movement



9:00am Sunday

by Gillian Moss

Heritage Ballroom

Notes:

Gillian Moss is the Assistant Curator of Textiles at the Cooper-Hewitt Museum in New York City. Over the past fifteen years she has been a major contributor to the field of textiles through her numerous publications, papers, lectures, and exhibitions. She is perhaps most well known among Arts & Crafts collectors for having selected the textiles and wallpapers and written the accompanying text for the landmark 1987 exhibition "The Art That Is Life: The Arts & Crafts Movement in America." Correspondence to Gillian Moss should be addressed to the Cooper-Hewitt Museum, 2 East 91st Street, New York, N.Y. 10128. Please see page 58 for additional information.

For information on a written transcript of this presentation, please see page 39.

Arts & Crafts Textiles: Sorting Out the Tangled Threads

by Gillian Moss
*Assistant Curator of Textiles
Cooper-Hewitt Museum*

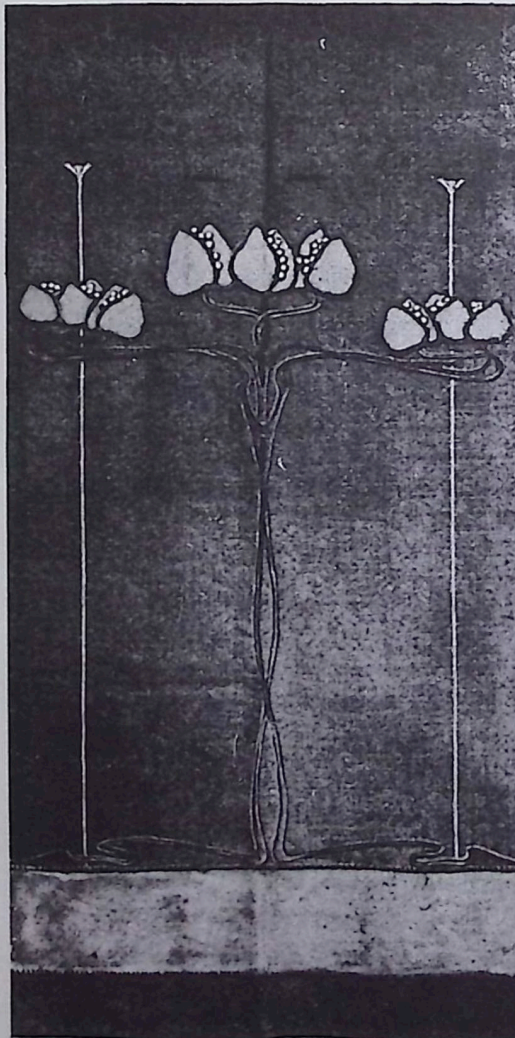
Textiles are a difficult discipline at any period of Art History because they are a mix of technical, economic, social and design issues, but they become particularly elusive during the Arts & Crafts period. The field is full of contradictions. At the same time, textiles present enough challenges to make their study exciting and rewarding.

Everyone wonders "Where are the American Arts & Crafts textiles?"

The answer is that very few were produced. Unlike the furniture of this period, there was a limited amount of American commercial production. Most of what has survived was made domestically or as part of a cottage industry and was, therefore, only produced in small quantities. In addition, many textiles have been destroyed as a result of over-exposure to sunlight or by vigorous laundry practices.

Perhaps the most startling of the contradictions is the difference between the relatively small role that textiles played in old illustrations of Arts & Crafts interiors and the large number of needlework objects produced from a kit or following a stamped pattern, which are now called Arts & Crafts textiles.

Within a room, such as one illustrated in *The Craftsman* magazine, textiles appeared as floor coverings, portieres, minimal window curtains, pillows and table scarves. The upholstery was often of leather; not technically a textile. It was the wood in a room that dominated everything else. Textiles were an accent.



The two textile items that can be considered the signatures of the Arts & Crafts movement are pillows and table scarves. Both introduced new shapes and forms into the domestic vocabulary.

The American Arts & Crafts pillow had a special shape, one that was not adapted from European models, but instead developed from the pillows with decorated edges of the late nineteenth century. The pillows were large, two to three feet square, and had rounded corners that were created either by gathering the fabric or by a series of small pleats at the corners. The decoration might be embroidered, appliqued, or stenciled.

The table scarves are, of course, the best known textile accessory of this period and the one that is most easily recognizable as an Arts & Crafts object. While table covers were circular or square - indeed, all sizes and shapes were produced - it was the long, narrow scarf with identical decoration at both ends that is the most instantly identifiable. The shape of the scarf identifies it even before the design is seen. These scarves were placed on tables with the long decorated ends hanging down over the sides of the table. The decoration might be embroidered, appliqued, stenciled or block printed.

Both pillows and table scarves were usually made at home by the women of the household, or purchased at marginally commercial outlets such as fairs and church bazaars.

- G.M.

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G.P.I. Tour

(Continued from page 44.)

The Vanderbilt tenth floor hallway leading to the atrium elevator features a pair of rare original Roycroft GPI chairs which did not have arms added between 1917-1921. They may have escaped by being in a room other than the Plantation Room at that time (Among the rooms that contained Roycroft furniture and lighting in 1913, but have since been remodeled and/or removed were: (main floor) the Plantation Dining Room, the ladies' parlors, the writing rooms, and management offices; (basement) a swimming pool, a bowling alley, a billiard room, a recreation room, and a barber shop. This explains why, on rare occurrences, G.P.I. antiques appear on the market.).

These two chairs returned to the GPI painted, however, and had to be refinished and re-upholstered. The 36" tall Roycroft writing table next to them appears to have been original to the Inn, for it appears in early photographs taken in the Great Hall.

The seating area around the atrium elevator does contain several items of merit. Another Camden, N.Y. firm, the Harden Company, designed the curved-arm chair near the double doors; the often encountered armchair nearest to it has been attributed to a variety of makers, including Stickley Brothers.

Near the elevator a 24-pane Grand Rapids Chair Company (metal tag) bookcase features a unique overlapping mullion design. A matched pair of framed English textiles with unusual inscriptions appeared to have been intended to be submitted along with patent papers. Along an adjacent wall are three Stickley Brothers pieces: a two door bookcase with exposed tenons, and a pair of side chairs from the Quaint line.

As you travel down to the eighth floor, note the original outside wall of the Inn and one of the Inn's chimneys. From this perspective you can appreciate the physical effort required to hoist and position each boulder in its place - by man and mule and without any scarring. The blackened windows mark the former Plantation dining room kitchen and bakery.

The eighth floor hall outside the Grand Ballroom (closed on Friday during set-up) features a mixture of typical mission oak furniture alongside new tall plant stands modeled after a Roycroft tabouret design.

The two matching armchairs may someday be attributed to Charles Stickley, but for now remain undocumented.

The reproduction lanterns are reminiscent of the original Roycroft lanterns still hanging in both Great Hall terraces. Worth noting is the combination of appropriate tiles and woodwork around the entrances to the ballroom, as well as the choice of carpet in retaining the Arts & Crafts style throughout the new wing. One of the finest examples of a circular Arts & Crafts table covering is framed and on display near the middle of this room. The pine cone design has since been recognized as an Arts & Crafts classic motif.

The hallway leading to the eighth floor meeting rooms features authentic hammered copper trays, some of which were produced by student craftsmen and women at the Penland School, a century old private institution for gifted artists not far from Asheville.

One of the most intriguing pieces in the GPI collection is the oak hall seat with the carved motto "Welcome the Coming. Speed the Parting Guest." The Macintosh-inspired square cut-outs and the internal construction may indicate an English origin. Note the storage compartment, the iron hooks on the sides, and the shelf design across the top, for this is a truly fine Arts & Crafts hall seat.

The eighth floor hallway, leading towards a spectacular but seldom witnessed view of Asheville and towering Mt. Pisgah, is lined with copper and oak planters in the style of the original Great Hall and Palm Court planters, some of which still exist in the hotel. While there are not many examples of antiques in this hall, a number of framed textiles, drawings, Roycroft mottos, and historical photographs make a trip down this hall to one of the most tranquil spots in the Grove Park Inn worth the effort, before you walk back to the atrium elevator to continue your tour..

When you step off the atrium elevator at the seventh floor, you will note another fine piece of English origin (in style if not in fact). Note the carefully controlled marriage of elements of both the Art Nouveau and the Arts & Crafts styles. Two of the four rather typical mission oak arm chairs in this area were produced in High Point, N.C.

The new oak rockers were inspired by the original oak rockers, many of which are still in use, that have lined all of the GPI terraces since 1913. If you look down the hall, through the double doors, you will notice another of the original Roycroft corner servers made for the former Plantation Room. The adjacent Archives room, the Inn's depository for historical papers and photographs, is intended for scholars and researchers, and is open by appointment through the GPI archivist Patricia Miller.

The Lower Atrium Level (entrance to Elaine's Lounge) does not contain any antiques, but the wicker furniture around the two goldfish pools make it one of the most peaceful retreats at the Inn. The doors adjacent to the pool lead to an outdoor terrace and the steps down to the Biltmore Industries buildings.

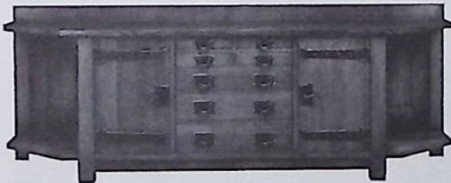
A tour of the Grove Park Inn would not be complete without a stroll around the grounds. The magnitude of the original Inn does not for even one moment pale in comparison with the two larger wings, no more than the original furnishings pale in comparison with the new.

The Grove Park Inn is a monument not to E.W. Grove, as he had intended, but to the Arts & Crafts movement. We do not yet know if Fred L. Seely had seen Frank Lloyd Wright's pre-1912 articles on organic architecture, but he certainly knew how to build a hotel not on the mountain, but rising from the mountain.

(Anyone with information, documentation or insight into any of the furnishings or accessories in the G.P.I. collection are urged to leave their name, address, and phone number for Bruce Johnson at any of the registration or information desks. He will contact you after he concludes his work on the conference and goes back to his research on the G.P.I. Thank you.)



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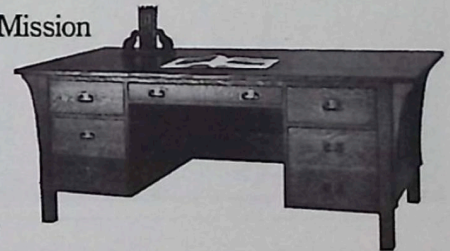
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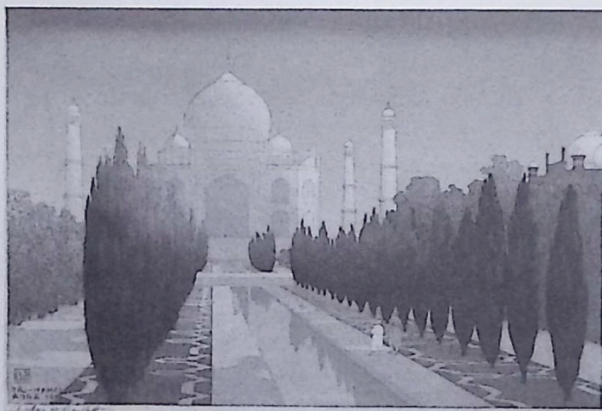


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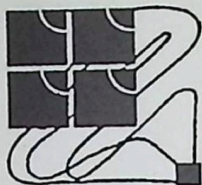
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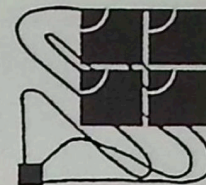


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(Left, top to bottom) Elizabeth Colwell, color woodcut, 1911; Andre Bieler, "Notre Dame des Victoires," color woodcut and pochoir, 1928; Ferdinand Burgdorff, "The Lemon Sunrise on the ainted Desert," watercolor, 1918. (Above) Charles W. Bartlett, "Taj Mahal Agra," color woodcut, 1916.



Creating an An Arts & Crafts Interior



10:00am Sunday

Heritage Ballroom

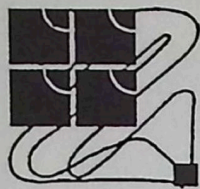
by Bruce E. Johnson

Notes:

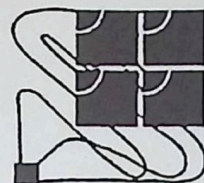
Bruce Johnson is a writer who has been actively involved in several facets of the Arts & Crafts movement since 1970, when he stripped and refinished his father's Grand Rapids style dropfront desk. He has learned a great deal since then and has both written and lectured on the Arts & Crafts movement and antique furniture restoration. Three years ago he and his wife, Dr. Lydia Jeffries, restored an Arts & Crafts bungalow, and are now in the midst of an extensive 'research-and-renovate' project involving a 1914 English Tudor/Prairie School home not far from the G.P.I. on land once owned by Edwin W. Grove.

For more information, please see page 64.

For information on a written transcript of this presentation, please see page 39.



The Craftsman Interior



Suggestions by Gustav Stickley

We are often asked: What is the secret of the atmosphere of restfulness, friendliness and home comfort that seems to belong naturally to a house furnished according to CRAFTSMAN ideas? The answer is simple, for there is no secret beyond giving of personal thought and attention to the creation of a home environment that shall express the life of the people to whom it belongs, and the knowledge and application of certain fundamental principles regarding the arrangement of space and the right use of color and texture.

First of all, do away with any sense of elaboration and with the idea that a house must be a series of cells, room upon room, shut away from all others.

The Craftsman type of building [and decorating] is largely the result not of elaboration, but of elimination. The more I design, the more sure I am that elimination is the secret of beauty in architecture.

In fact, with a few simple pieces, chosen for comfort and beauty, with a carefully worked out color scheme, and the addition of the individual touches in furnishing and decoration which must always be left to the personal taste of the owner, [rooms can] be made very homelike and hospitable.

In the living room the walls might be plaster divided into broad panels by stiles and plate rail of the same wood. The plaster would be most attractive if left rather rough and matt finished in some pale tone.

Plan and arrange the rooms [so] that the sense of space and freedom is always felt, and so to preserve the relation between the natural background of walls and floor and the more prominent furnishings in the room - that each part is given its own value and falls into its own place as naturally and inevitably as the trees, hills, valleys and brooks combine in the harmonious relationship that makes a beautiful landscape.

Our experience has shown that it is impossible to go very far wrong with a color scheme such as Nature herself would use, - the varying tones of green, deep red, russet and the yellow of foliage, the soft wood browns with all their wide variation of modifying tones, the dim, rich colors found in rocks, and the gray-greens, yellow-greens and deep blues of the ocean.

If a sharp accent is felt to be necessary here and there, it can easily be given by a brilliant dash of color that, if rightly used, will seem as much in place as a flower on a grass plot.

The fabric selected for curtains that partially or wholly cover the windows should be of sufficiently loose weave to allow the light to come through with a translucent effect....

It is my own wish, my own final ideal, that the Craftsman house may so far as possible ... be instrumental in helping to establish in America a higher ideal, not only of beautiful architecture, but of home life.



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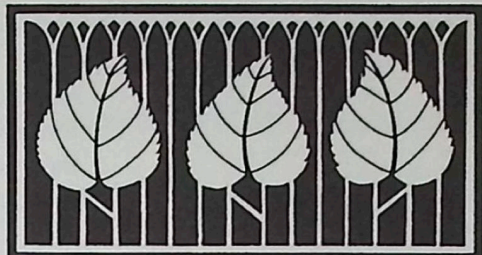
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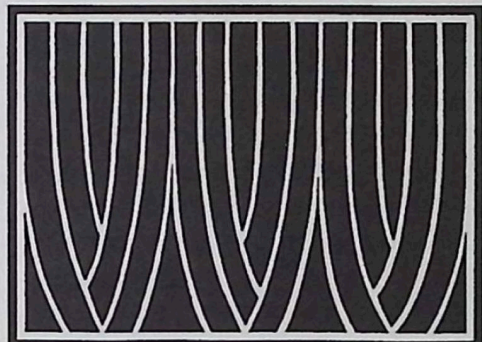
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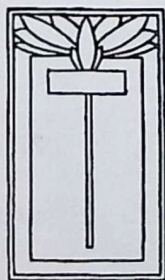
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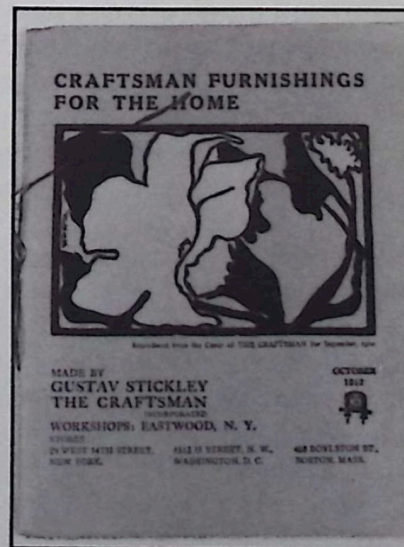
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Fred Seely and the Grove Park Inn

(Continued from page 8)

A recent trip to the Old Faithful Inn at Yellowstone National Park had convinced Grove that a grand hotel built on the north side of Asheville would attract the wealthy investors he needed to buy his lots on and below Sunset Mountain.

Once again, Grove turned to Fred Seely to solve his problem. As an added enticement to lure him away from Atlanta and the *Georgian*, Grove offered Seely thirteen acres atop Sunset Mountain where he built Overlook castle. In 1912 the *Georgian* was sold to William Randolph Hearst for a sizable profit, which Grove promptly invested in the Grove Park Inn.

Fred Seely attacked the problem of building a 156 room hotel on the side of a mountain with his characteristic organization and enthusiasm. With no formal training as either an architect, a contractor, or a hotel manager, Seely designed a hotel to be constructed of granite boulders unearthed from Sunset Mountain.

Seely had in the course of his travels been introduced to the Arts & Crafts movement and its philosophy through Elbert Hubbard. Seely visited the Roycroft Inn on several occasions and his embracement of the Arts & Crafts philosophy of simple, honest construction and Frank Lloyd Wright's theory of organic architecture was evidenced in his design of the Grove Park Inn.

Photographic documentation reveals that Seely's crew of some two hundred Italian stone masons and local laborers were aided only by a solitary steam shovel as they carved out a site for the hotel on the side of Sunset Mountain. The first shovel of dirt was turned by Mrs. E.W. Grove

on July 9, 1912, and, in a feat of engineering and organizational skills that has gone nearly unrecognized, the 156 room hotel served its first meal one year and three days later on July 12, 1913.

It appears that Grove played a minor role in the construction and interior design of the Inn, leaving the day-to-day decisions to Seely. It was Seely who decided that the Roycrofters should provide all of the lighting for the Inn, as well as nearly 400 chairs, four corner servers, and two massive buffets for the Plantation dining room. The contract for more than 1000 pieces of furniture for the guest rooms was more than the Roycroft furniture shop could handle, but it was their furniture design which the White Furniture Company in Mebane, N.C. was instructed to duplicate. Ironically, all of the more than 2500 drawer pulls for the White furniture were produced in the Roycroft Copper Shop, which also designed twelve Great Hall chandeliers, seven chandeliers and nearly thirty-five wall lights for the Plantation Dining Room, approximately 300 table lamps and more than 250 ceiling lights for the guest rooms and hallways.

The completion of the Inn presented the 42 year old Seely with a problem: what career to pursue? While he contemplated his dilemma, World War I erupted in Europe and that September, anticipating America's approaching involvement, Grove announced that he would close the Grove Park Inn until the war was over.

Seely objected to his father-in-law's plan and to prove his point offered to lease the Inn from Grove. Grove agreed and from 1914 until 1927 the Inn was leased and managed by Fred Seely. During this time Seely drew national attention to the Inn by attracting a number of prominent

personalities, including William Jennings Bryan, Calvin Coolidge, Henry Ford, Thomas Edison, and Harvey Firestone.

Problems between Grove and Seely began to surface seven years later, however, as Grove continued to invest heavily in Asheville property. One of those investments, the construction of the new Battery Park Hotel, opened in 1922, competed with the Grove Park Inn for the same clientele. The conflict must have sparked a disagreement between Grove and Seely, for in 1921 Grove re-wrote his will and in doing so nullified an earlier agreement he had made with Seely "to transfer at his death a control in the medicine company to Mr. Seely, or if Mr. Seely should so elect, to transfer to him all other property owned by Mr. Grove, outside his holdings in the medicine company. Mr. Grove, it was set forth, agreed to do this because of long and difficult services rendered in his behalf by Mr. Seely."

When Seely learned in 1925 that he had, in effect, been cut out of Grove's \$10,000,000 will, he filed a breach of contract suit against his father-in-law. The suit was still pending when, on January 27, 1927 Grove died of pneumonia in the Battery Park Hotel. Shortly thereafter the suit was heard and a St. Louis judge ruled that the last will of Edwin W. Grove took precedent over any earlier written or unwritten agreements with Fred L. Seely.

Grove's will named his only son, E.W. Grove II, as executor and president of the Paris Medicine Company. He directed that his estate be placed into a trust and the income from that trust be divided into thirds and paid out in monthly or quarterly installments to his wife Gertrude, his son Edwin, and his daughter, Evelyn Grove Seely.

(continued on page 68)

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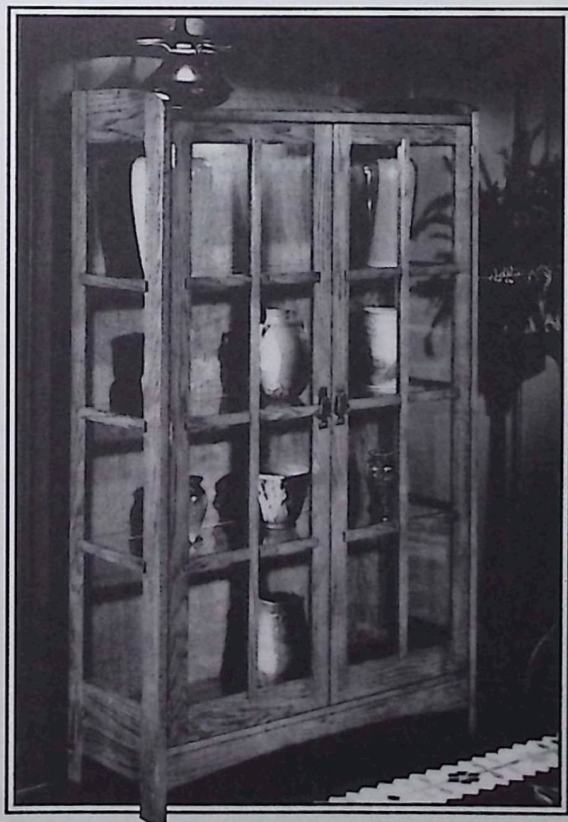
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Fred Seely and the Grove Park Inn

(Continued from page 66)

A few months later the Grove Park Inn was taken over by the St. Louis Union Trust Company, according to Edwin W. Grove's final will. Fred Seely, though an indirect beneficiary through his marriage to Evelyn Grove, was never mentioned in the detailed sixteen page document.

Ironically, Grove had dictated that upon the death of his wife the remainder of her third was to be divided equally between Evelyn and Edwin, Jr. However, Mrs. Grove insisted in 1927 that she be given her third, approximately \$3,000,000 outright, which the executor (E.W. Grove, Jr.) approved. Mrs. Grove died the following year and left nearly all of her \$3,000,000 estate to Edwin, Jr.

Edwin, it should be noted, was Gertrude Grove's natural son, while Evelyn was the daughter of Grove's first wife, who died in 1884. Whether the breach of the intent of Grove's will stemmed from Gertrude's loyalty to her natural born son or from the conflict between Fred Seely and her husband over the Grove Park Inn, the fact remains that in 1928 she gave \$1,500,000 to Edwin that Grove had intended to be left to Evelyn.

Upon the death of E.W. Grove and the settlement of the estate, Fred Seely directed his efforts toward Biltmore Industries, which he had purchased from Mrs. Edith Vanderbilt in 1917 (see page 48). According to employees at Biltmore Industries, Fred Seely refused to close Biltmore Industries during the Depression, even though it may not have been showing a profit.

Fred Seely died in 1942, but before then he established a reputation in Asheville as a quiet, private man "who donated to local philanthropies the equivalent of several sizable fortunes." As his obituary stated, "If he was interested in any enterprise, he threw himself into it up to the hilt, blessing the cause with both his energy and his money."

Ironically, two years before his death, at a time when Asheville and the Grove Park Inn had fallen on hard times, Fred and Evelyn Seely purchased from the Grove Trust the Battery Park Hotel, where, thirteen years earlier, Edwin Wiley Grove had died.

(Bruce Johnson is currently at work on The History of the Grove Park Inn, which will be released in September by Taylor Publishing and the Grove Park Inn.)

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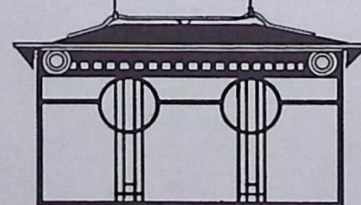
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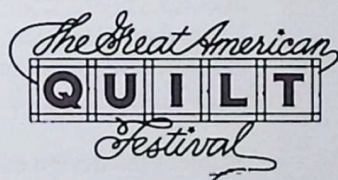


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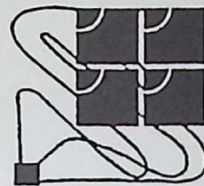
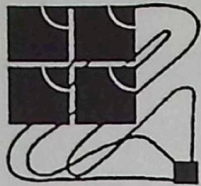
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A New Face at the Grove Park Inn

by Bruce E. Johnson

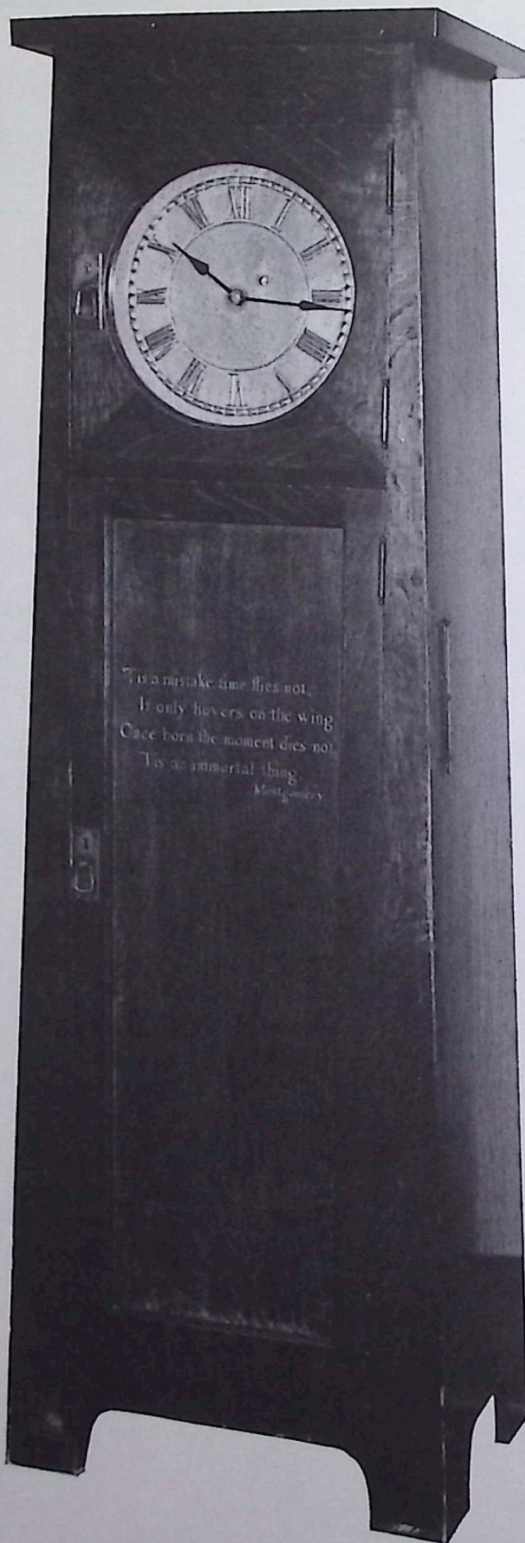
Three years ago, when many Arts & Crafts collectors first explored the Grove Park Inn at the 1988 inaugural Arts & Crafts Conference, one of the highlights of the weekend was the opportunity to view the towering Roycroft tall case clock that had greeted guests at the Inn for nearly eight decades.

The eight foot tall clock, illustrated on page 40, was immediately hailed as a true rarity, not only in the Roycroft inventory, but in the total Arts & Crafts genre. Tall case clocks by any of the important Arts & Crafts workshops are scarce and the Roycrofters were only known to have produced two other clocks, both for the Roycroft Inn.

Long-time employees at the Grove Park Inn, few of whom knew much about the Roycrofters or the Arts & Crafts movement, knew that there existed not one, but two Roycroft tall case clocks in the Inn. The second clock had in recent decades been stored in a suite formerly reserved for the owners, Mr. and Mrs. Charles Sammons of Dallas, Texas. Upon completion of the Sammons suite in the new Vanderbilt Wing, the Inn's general manager, Herman von Treskow, decided that it was time to place the second Roycroft clock on public display.

While the Inn has in its archives many early photographs, a few of which show the eight foot clock in the Great Hall, this six foot clock does not appear in any existing photographs taken over the course of the past seventy-eight years.

We now know that there were several original rooms in the hotel which were never fully photographed or documented before being remodeled or removed, including architect and general manager Fred L. Seely's personal office.



Having previously documented Seely's decided preference for Roycroft furniture it would not seem unlikely that Seely may have commissioned a room-size version of the eight foot Great Hall clock for either his office or reception area.

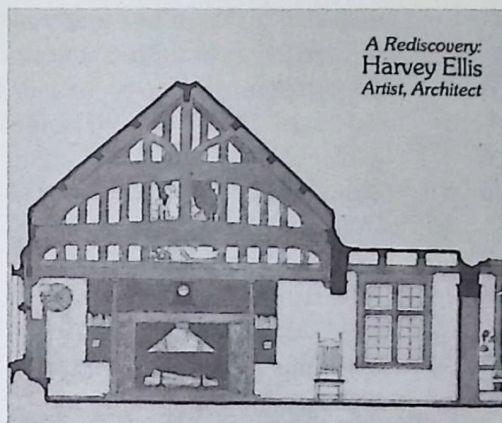
The two clocks, however, are not identical in design, though both are clearly signed with a carved orb and cross. Since little is known about the Roycroft furniture designers of 1912-1913, we cannot attribute either design to any individual. By 1912 both L.&J.G. Stickley and Gustav Stickley had published photographs of their versions of Arts & Crafts tall case clocks. The L.&J.G. Stickley version was rectangular in form, but the clock pictured in Gustav Stickley's home, Craftsman Farms, in the November 1911 issue of *The Craftsman* has flared sides, not unlike both 1912-1913 Roycroft clocks.

Many of the design details of both clocks are unique to the Roycroft workshops, including, on the eight foot clock, the two inch thick top, the massive exposed tenons and keys, the hinge design and the hardware. What is unusual for the Roycrofters is the dramatic arch, which rarely, if ever, appears on their furniture.

The six foot clock also has a thick overhanging top and an arched front and sides, but no exposed tenons, strap hinges or raised pegs. The copper faces of the two clocks are similar, but not identical and only the six foot version's face is signed. Each does feature slab sides, rather than Gustav Stickley's panel side construction, and in place of a standard lower glass panel has a solid oak board with an inscription in a style more attributable to Fred L. Seely than to Elbert Hubbard.

A Rediscovery—Harvey Ellis: Artist, Architect

The second edition of this softbound catalog, first published in 1972 and long out of print, is now available for \$15 (plus \$1.50 shipping and handling) from:



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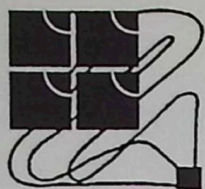
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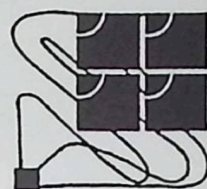
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Periodicals for the Arts & Crafts Collector



While the Arts & Crafts movement has proven a popular subject for many general publications in the past five years, only a few have demonstrated a commitment to the movement through a regular offering of articles of interest to collectors, scholars and enthusiasts. Unfortunately, several of these publications are currently feeling the strain of the financial requirements necessary to print and publish a quality publication. In short, without our support through our subscriptions and advertisements, they may not be able to survive. When *The Craftsman* folded in 1916, the movement died.

Lets not let it happen again.

- B.J.

American Bungalow

John Brinkmann, Publisher
123 S. Baldwin Ave.
Sierra Madre, CA 91025
Six issues per year (\$24.95)

The first issue of the *American Bungalow* appeared only a few months ago, subtitled "Published Bimonthly in the Interest of Preserving and Restoring the Modest American Bungalow and the Rich Lifestyle That It Affords."

Printed on high quality paper and featuring a color cover and numerous black and white photographs and helpful illustrations, the first issue featured well-written articles on bungalows, Gustav Stickley, Arts & Crafts gardens and landscaping.

Antiques & Fine Arts

John C. Finsand, Publisher
255 N. Market St. Suite 120
San Jose, CA 95110
Six issues per year (\$24.95)

Antiques & Fine Arts may have started on the West Coast, but it has recently begun to attract a good deal of attention all across the country. While obviously not a pure Arts & Crafts publication, it has worked to include a well-researched, in-depth article of interest to the Arts & Crafts collector in nearly every issue, ranging from Arts & Crafts jewelry to L.&J.G. Stickley furniture to oil paintings of the period.

Arts & Crafts Quarterly Magazine

David Rago, Editor
17 S. Main Street
Lambertville, NJ 08530
Four issues per year (\$20)

The *Arts & Crafts Quarterly Magazine* is now in its third year of publication and in a relatively short period of time has evolved into a magazine as delightful to behold with the eye as it is with the mind. The entire magazine is dedicated to the Arts & Crafts movement, with equal representation being paid to furniture, books, pottery, metalware, philosophy, special events and current issues.

Craftsman Homeowner Club Newsletter

Kitty Turgeon and Robert Rust,
Editors and Publishers
31 S. Grove Street
East Aurora, NY 14052
Three issues per year included with club membership (\$25)

As stated in the premier issue in 1989, "we do not require ownership of a Craftsman house or furniture. Fascination with this turn of the century's decorative, philosophical, and historical era is sufficient."

A combination of articles relating to interior and exterior Arts & Crafts decorating, as well as many historical references, make this a unique publication of value to Arts & Crafts collectors in any type of home.

Journal of the American Art Pottery Association

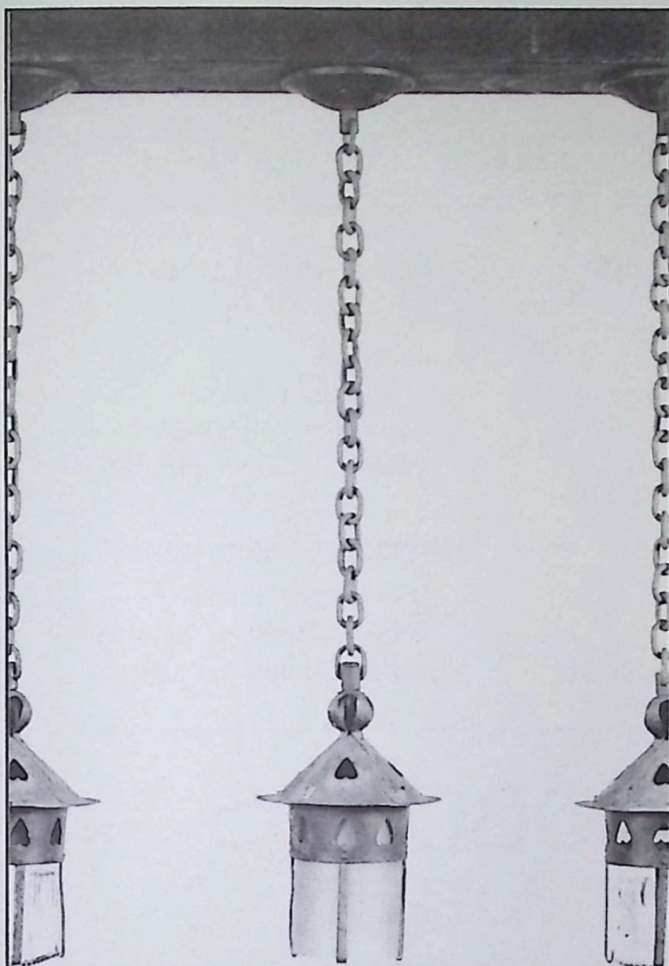
Dorothy Lamoureux, Editor
P.O. Box 210342
San Francisco, CA 94121
Six issues per year included with membership (\$20)

The *Journal of the American Art Pottery Association* has long been the tie that binds collectors of American art pottery together. In addition to providing association members with critical information on their annual convention and other activities, it also publishes valuable articles on potteries that have been often overlooked. The *Journal* also features studio potters who are either still working or whose work spanned several more recent decades.

Old House Journal

Patricia Poore, Publisher and Editor
435 Ninth Street
Brooklyn, NY 11215
Six issues per year (\$21)

Once the editors at *Old House Journal* recognized the growing interest in bungalow, shingle, and Prairie school houses, they began featuring and including valuable articles on their restoration in each issue. In addition, many of the restoration techniques they endorse are applicable to a variety of houses, including those of interest to Arts & Crafts collectors.



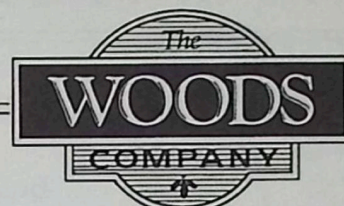
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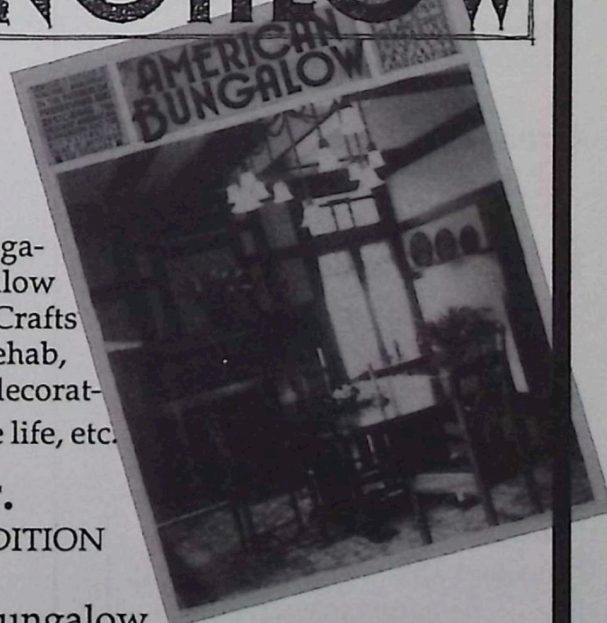
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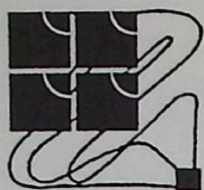
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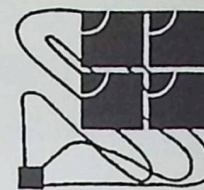
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11:30am - 2:00pm (ave. \$6-\$11)

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11:00am - 2:00pm (\$8.95)

Sunday: Brunch
11:30am-2:00pm (\$16.95)

Dinner

Thursday and Sunday
6:00 - 9:30pm (ave. \$15-\$24)

Friday: Seafood Buffet
5:00-9:30pm (\$19.75)

Saturday: Blue Ridge Buffet
5:00-9:30pm (\$22.00)

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11:00am - 1:00am No food.

Elaine's (Vanderbilt Wing)

8:00pm - 1:00am No food.

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Laurel Suite (Sammons)

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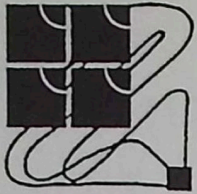
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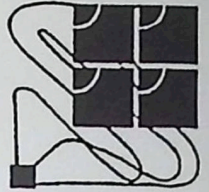
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Arts & Crafts Calendar of Events



March

Exhibition: "Arthur Wesley Dow" 1/11-3/10, Amon Carter Museum, Fort Worth, TX

Auction: Sotheby's, 3/8-3/9 NYC (212) 606-7170.

Exhibit: "The Beloved Vagabond: Paintings and Drawings by Harvey Ellis" 3/15-6/9, Memorial Art Gallery, Rochester, NY (716) 473-7720.

Auction: Savoia's, 3/20, South Cairo, NY (518) 622-8000.

Auction: Treadway & Toomey, 3/24, Oak Park, IL (708) 383-5234.

April

Auction: "Am. & European Decorative Arts," Treadway & Toomey, 4/7, Oak Park, IL (708) 383-5234.

Symposium: "The Arts & Crafts Legacy of Henry Chapman Mercer" 4/12-13, Doylestown, PA (215) 345-6722.

Exhibition: "Miniature Mission: Children's Furniture of the Arts & Crafts Movement" 4/20-5/31, Acorn Antiques in Stone Ridge, NY (914) 687-4100.

Exhibition: "Arthur Wesley Dow" 4/21-6/1, Univ. of Kentucky Art Museum, Lexington, KY

Exhibition: "Arts & Crafts Books" and "Overbeck Watercolors" 4/26-28, David Rago Gallery, Lambertville, NJ (609) 397-9374.

Auction: Savoia's, South Cairo, NY (518) 622-8000.

May

Auction: Skinner's, 5/4, Bolton, MA (508) 779-6241.

Auction: David Rago, 5/12, NYC, (609) 397-9374.

June

Auction: Christie's, NYC (212) 546-1084.

Exhibition: "Arthur Wesley Dow" 6/21-9/1, LaGuna Art Museum, LaGuna Beach, CA

Festival: Roycroft Summer Festival, 6/28-30, East Aurora, NY (716) 655-0571.

Auction: Sotheby's, NYC (212) 606-7170.

Convention: American Art Pottery Assoc., 6/12-15, Cincinnati, (314) 968-0708.

Auction: Am. Art Pottery, Treadway & AAPA, 6/15, Cincinnati, OH (513) 321-6742.

Lecture: "Henry Chapman Mercer" at Dalton's American Decorative Arts, Syracuse, NY (315) 463-1568.

July

Exhibit: "Mary Burr Russell: A Re-Discovered Provincetown Print Maker" by Steven Thomas, Woodstock, VT (802) 457-1764.

Auction: Am. Art Pottery, Treadway, Pottery Lovers' Convention, Zanesville, OH (513) 321-6742.

Exhibit: "Clara Sipprell: Pictorial Photographs" 7/13-8/25 Birchfield Ctr., Buffalo, NY

September

Auction: Savoia's, South Cairo, NY (518) 622-8000.

Auction: Treadway & Toomey, Oak Park, IL (708) 383-5234.

Lecture: "Photography of the A&C Movement" at Dalton's Am. Decorative Arts, Syracuse, NY (315) 463-1568.

October

Auction: Savoia's, South Cairo, NY (518) 622-8000.

Auction: Arts & Crafts Shop, Los Angeles, CA (415) 331-2554.

November

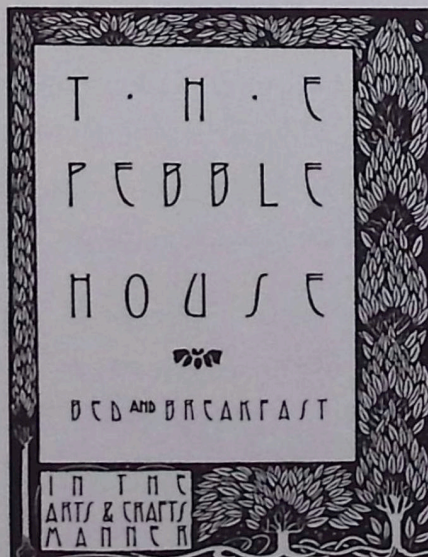
Auction: David Rago, NYC, (609) 397-9374.

Show: Modernism, NYC (212) 777-5218.

Auction: Am. & European Decorative Arts, Treadway & Toomey, Oak Park, IL (708) 383-5234.

December

Auction: Christie's, NYC (212) 546-1084.



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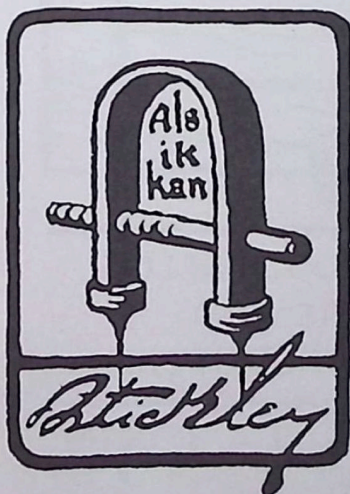
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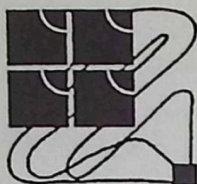
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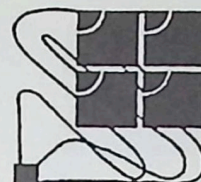
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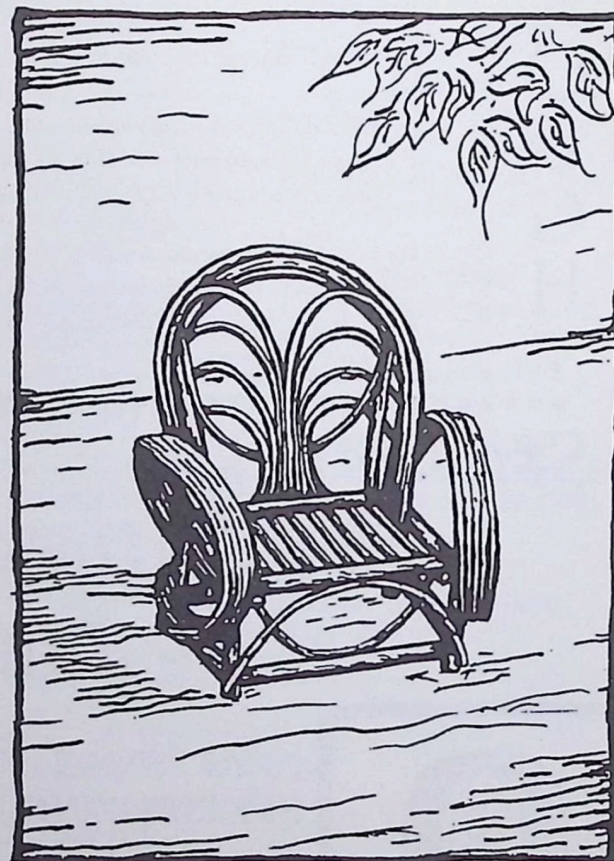
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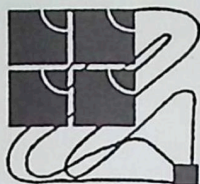
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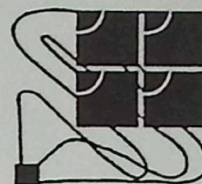
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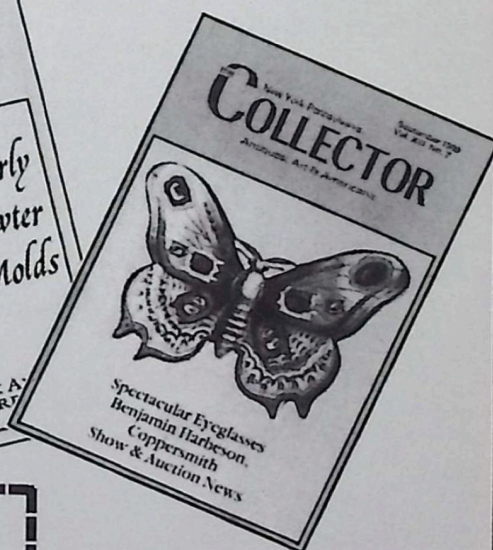
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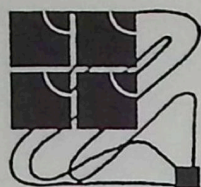
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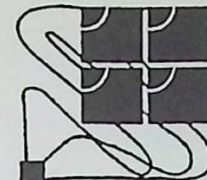
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- A calendar of events
- Prices at shows and auctions
- Informative articles on Art, Americana, Art Deco, Arts and Crafts, Furniture, Glass, Pottery, Shaker, Textiles, Toys, and many other areas of collecting.



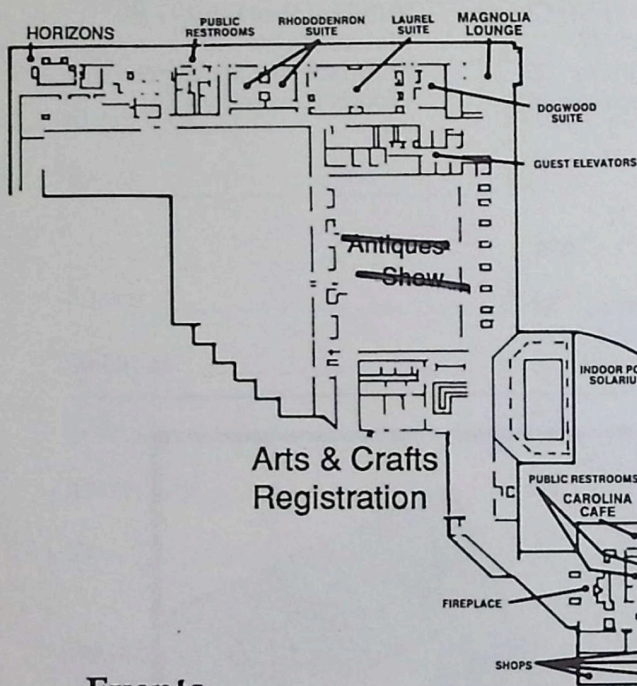
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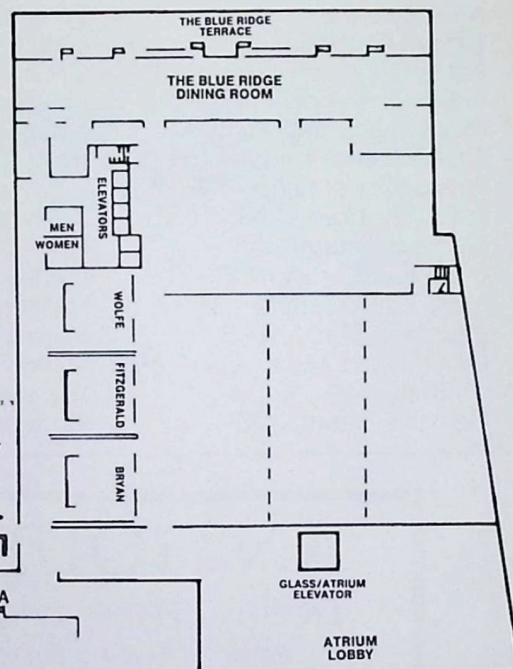
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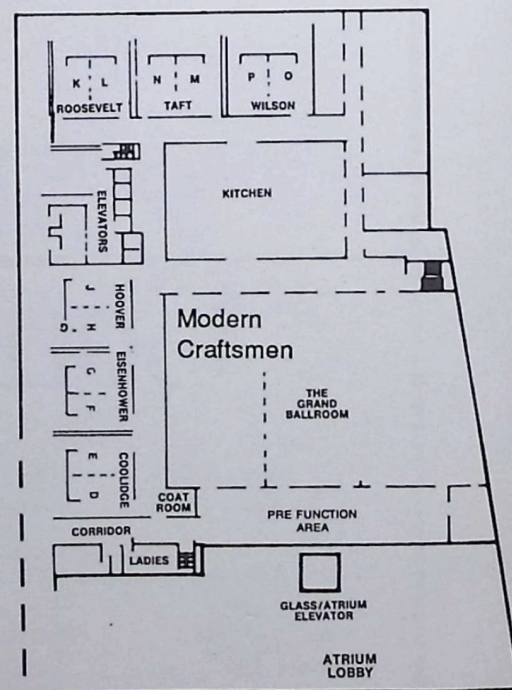
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VANDERBILT WING LEVEL 10 (R)



VANDERBILT WING LEVEL 8 (C)



Events

Antiques Show	Ballroom	Vanderbilt - 8
Appraisal Table	Hallway	Sammons
Architect. Tour	Hallway	Sammons
Biltmore Tour	Hallway	Sammons
Buffets, Dinner	Blue Ridge	Vanderbilt - 10
Contin. Breakfast	Blue Ridge	Vanderbilt - 10
Discussions	See below	Vanderbilt - 8
Fur. Restor. Demo.	Wolfe	Vanderbilt - 10
Metalsmith Demo.	Bryan	Vanderbilt - 10
Modern Crafts.	Ballroom	Vanderbilt - 8
Panel Discussion	Heritage	Sammons
Registration	Hallway	Sammons
Seminars	Heritage	Sammons
Social Hour	Magnolia	Sammons
Soup & Sandwich	Laurel	Sammons
Textiles Demon.	Fitzgerald	Vanderbilt - 10

Small Group Discussions

Friday	Saturday	Vanderbilt - 8
A&C Jewelry	Bungalow	Eisenhower
English A&C	Philosophy	Hoover
Roycroft Books	Metalware	Roosevelt
Fulper	Art Pottery	Taft
A&C Research	Furniture	Wilson

ARTS & CRAFTS



*Saturday Evening Girls Decorated Pottery Bowl, 1913, executed by
Sara Gabner realized 10,175 dollars on November 3, 1990.*

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